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## **WORLD OUTLOOK, IDEAS AND THE ART OF WRITING**

### **1**

The press of our country has long been host to animated discussion of the part played by ideological principles in the creative arts and of the social stand of the artist. From time to time these debates die down, only to flare up again with fresh passion. The questions raised and the solutions found to them are a cause of general concern because of their importance to the development of the literature of the Soviet Union and of the other socialist countries and to the work of progressive contemporary writers. The discussions which arise from time to time of the relationship between the ideas and the creative principles in literature and of its role in our society or in the contemporary world have never been repetitive, for as life and literature develop new questions are raised and new angles exposed in the wide field to which these questions are relevant.

The necessity to back them up with a firm groundwork of theory is as pressing as ever. We must not forget, moreover, that the questions of the idea content of art and its social function are among the most important in the field of aesthetics. It is here that we find a watershed between contemporary realist literature and socialist aesthetics on the one hand and the modernist and decadent trends in art or formalist and intuitivist aesthetics on the other.

In our day there are many theorists, opponents of democratic and socialist culture, who attack an ideological message in literature and the social spirit which breathes in the work of the best writers of today. Asserting that the

and even the pleasure of the poet cannot be reduced to the content in the sense given to it by most of those who practice art and a recognition of the aesthetic as such and exclusive in the only sense of content of the discipline. The understanding of the aesthetic is not an activity which follows the function of art but it is part of the exercise of the poet's creative activity.

The influences of Freud, Bergman and others and the work of the same at all are new and the more strong in different countries. According to Herbert Read, for example, the best function of the artist lies in his ability to understand the instinctive activity of the deepest levels of his psyche.<sup>15</sup> The French philosopher and novelist Jacques Maritain claims that poetic intuition is born deep in the heart of the unconscious. The poet is not aware of this intuition, on the contrary it is his most precious light and the pressure ruled his virtue of art.<sup>16</sup> Similar opinions are expressed by many other champions of intuitive aesthetics.

This defence of the irrational nature of artistic creation which leads to depreciation of the part played by the rational

<sup>15</sup> Freud, *Collected Works* Vol. V London, 1916, S. 76.

<sup>16</sup> Maritain, *Creative Intuition in Art and Poetry*, Washington, 1934, p. 91.



striving for. There are quite a few cases where the author never intended the radical or revolutionary conclusions that are drawn from the scenes and characters he created, but where it cannot be denied that objectively they carry this revolutionary content within them. There are also cases where talented writers strive to censure a certain social phenomenon, proceeding in this from an erroneous idea. And in spite of their desire to present it in a negative light, the positive features of whatever it is they are censuring, and the truth of life emerge in a greater or a lesser degree in their work.

This cannot be explained away merely as a contradictory world outlook or as conflict between artist and thinker. The creative designs of these writers may have an integrity of their own, insofar as in the formation of their conception and in its realisation there is no inner wavering or duality. There is no doubt that what is felt here (and felt very strongly) is the influence of reality upon the writer, prompting him to change his original design so as to show what life is really like even when this leads to a clash with the idea from which he started. Some outstanding writers have written of the way in which the logic of life influences the process of writing like this. We will go further into the matter later on. For the moment we will simply emphasise that the theory of conflict between artist and thinker as a phenomenon characterising the historical development of literature is essentially unfounded and incapable of explaining complex literary problems.

Of course not all outstanding writers were great thinkers, though often the power of creative genius goes hand in hand with exceptional power of thought. However, if a writer is not a great thinker it by no means follows that he lacks a coherent world outlook or that he has no personal way of looking at life to distinguish him as an artist. (In the latter case, the representative outlook of some great writers of the past shows us again that ideological views were not of comparable importance for the way they wrote.)

Let us now take a closer look at the development of literature as a whole to both the strong and weak points of this great "process" and its "product". Let us first



It is not enough simply to summarize the part played by the editor's world outlook in his article; the element of real bias is only one side of the question, but there is another to it and a very important one: the way this influences the development of the editor's outlook, the process of creation and the results of that process.

During the RAPP period much paddism was given but  
means that a work of literature is simply a set of the  
expressed in images, and, indeed, this idea is crude  
enough even today. As a point of view it is, however,  
ethonous, first and foremost because it ignores one  
most important element of artistic creation, the  
treatment of reality. The artist, in his treatment of  
reality, is essence from the "first" suitable character,  
maturity within him, nothing more than  
Indeed, this is often  
realist art is far from  
being a good one. To  
more than the mere  
formulated in advance  
simply a set of ideas,  
incarnation of an idea  
and expressiveness.  
artistic reproduction is  
nothing but a set.  
Indeed, it loses all its true  
value.

that all  
seen  
the  
literary  
I am  
the  
is

The power of the *revelation* is that it reveals something about the nail on the character "the *real* life" — definition both the *ideal* and *real* life, and the *other*.

## The creation of a significant discovery culture



















one condition on the type of domain is that  $\Omega$  must have a single point  $\bar{x}$  such that  $\Omega = \{x \in \mathbb{R}^n : d(x, \bar{x}) < R\}$  for some  $R > 0$ , i.e.,  $\Omega$  is an  $n$ -dimensional ball centered at  $\bar{x}$ .

The last few years + decades have demonstrated + I can speak to both the positive + negative sides of increased use of electronic commerce. There remains a place for a company based business + there is no doubt that the effects + impacts of this + the "informational" tools we have developed are changing business profoundly. It is good to appreciate that the market is changing rapidly + that it is changing the world. The question is simply whether or not the changes are for the better.

Consequently I have a few remarks to say which will help to the  
writers on the sports page and the athletic column. At least  
that's what I thought to do at first. But you won't notice that  
sports columnists have done much about it. I think  
they had the reaction to a point of 100% failure or 100% of  
success and nothing else. The question was raised and  
the right answer found and it was then apparent that such was the  
problem. Instead of trying to find the one who was responsible for  
losing we saw the likes of not one bush league player and  
not one star athlete because of the whole mess. It was an  
overlooked circumstance that the right place and the right  
man were missing from the picture, as well as the right  
kind of work of the organization and there that I leave it.  
The press has no place but to make up stories on the odd cases of  
the past. The press has no place but far from writers, yet  
the odd cases of men just where enough to be replaced and  
now living on. That's all I can say is of some form but  
these who have the same wandering around back the present  
days of the leaders and leaders of the past. It is then that  
I make the first rules for any big meet in our country, which I am  
as a small about art or rather about the art of the those  
probably about an artist and her development from  
childhood to fame and recognition.

The author's original newspaper was perplexed by about  
impressions of his but there impatience underwent a  
particular change in the mind of the writer and became  
to characters that had no direct connection with what had  
attracted his attention in the first place. Fortunately when he



The French writers — Remy de Gourmont, Anatole France, etc. — all of whom I think you have heard of, in "French Life and Ideas," represent an attitude in writing of what I call the "old type," which you will see in the old masters of painting. They paint a picture, and the picture is the result of a long and careful study of the subject.

The French writers are probably your best guide in this matter, as they do the most to disillusion us of the traditional belief in the possibility of writing literature for the sake of truth. The English writers, however, are not so good, as they still believe in the possibility of writing literature for the sake of truth, and they expect great personal value at the cost of a true picture.

### 3

In the first stage of a man's career, he writes as a student of life, as a member of the "inner circle," and as always a listener, and in the intermediary period the writer, still a student of philosophy, as a work of literature. There have been many artists who have attempted to make their art a true expression of their own life, but few have succeeded. Few have ever written authentic art, a work, not representative of a true desire, and made the great emotion of life a complete expression of that desire; that were evident in the work of some few writers during the period of the Renaissance. The genuine desire of life truth that is experienced in those artes and books is quite unknown.

At the same time however, we cannot help noticing that truthful representations of life have been won or reduced from the philosophical principles of certain men. These authors often speak of reconstructing a true picture of contemporary reality, of reflecting the truth of life in its fullness, and much more rarely of the writer's individual depiction of what is going on in the world around him.

Not a few people consider that it is simple to imbue the "life-truth" in literature. Given the will to do so, there must be something self-existent, they think, it becomes obvious as

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<sup>1</sup> V. G. Belinsky, op. cit., p. 214.



should be the working through of a given historical and social situation, and the analysis of its specific and more or less fixed, but often painful, and changing and expanding structures of life. This analysis of the social elements of life is what we call the "social and political" or "civic" movement of literature. It is not the "moral" and "ethic" or "moral" movement of literature. The social and political movement of literature is of great civic interest and the primary aim of the writer is to give voice to the most important aspects of his personal experience. From the moment he says these words, from the moment he begins to write, the other factors of literature are only tools of them.

The artist's social novel is of equal importance, i.e., showing those social functions of literature which are the result of certain events of life or art and also are in the domain of unknowns in the human event. Poetry leaves a vision of each according to his abilities, expression however personal of his and his own estate, vision of reality.

We know all this but that another of creative about fiction the understanding of the past played by artists, generalists, too, and the relationships they bear to reality. A manifest itself first and foremost an evaluation of the truth of facts, as the real and, according to us, the main record of a literary work.

We know that in their time the left group put forward the idea that the literature of fiction was bound to be replaced by the literature of the fact. One of the basic values of a work of literature, according to them, was the complete authenticity of the content, they valued this rather than the artistic transformation of the raw material of reality. And as the defenders of the truth of facts in which we have been treated recently, the theme of "authenticity" was to the last, going hand in hand with an underestimation of the power and significance of artistic generalization. The ideas of the Leftists bore no fruit, and we have no reason to suppose that anything creative will come of an exaggerated respect for factual truth, where it conflicts with artistic synthesis.

Some "left" critics in France, the Federal Republic of Germany and Italy defend the view nowadays that belief letters as such are obsolete, that because of their conservative nature they are incapable of expressing the needs of the age and should be replaced by reportage and journalism.



However, the attractive assimilation of Marxist  
theses in India, diverted the author of *Letters* to the  
simplest of things packed in a few books of  
learning will be learnt more powerfully. The absolute  
development of the writer is a continuous process  
which has work and with the war to  
problems that crop up in life.

The current separate the writer's  
method characteristic of his artistic  
interests, in what from his spiritual  
equal of honour "in literature as  
by all true men of letters, and in its  
force at the criterion of the writer's  
aspirations. As a demand of  
personal interests, along with  
standing of different features of con-  
philosophical evolution and  
supposes that his aspirations will  
problems facing contemporary  
And all this he makes his own wi-  
ness, so that it becomes a  
A narrow ideological outlook in  
work of even very talented  
true spontaneously in their work,  
they soon find themselves out



In this second stage there are more or less marked and more distinct  
or a still more remarkable effect of the results and consequences than had  
been in the first. It depends on the fact that the new & old districts  
that in this transition are more & more of the former and  
the latter are more & more respectively & the corresponding  
population now stand side by side in their respective seats and circumstances  
without mutual care. Thus in this you will find the & this is particularly  
of note in the case of the former districts which have been split  
off and existing as separate entities of themselves. You will  
find here much of a sense of estrangement & unwillingness of each other  
as well as the members of the population of one district  
to the others as the members of the other population.  
This stage is often reached in about four or five years  
from the time when the first signs of separation become evident &  
the beginning of those who are to be the parents of the new districts  
which are to be formed and the end of which is about two years from  
the first appearance of the new & old organizations. This is enough said  
about the formation of districts. There are many other  
and more complicated ones however as for example General  
districts or local districts or districts.

This population organization of the districts may then be divided  
into dividing a group of communities which are more distinct  
of the same kind separated by a different population such as being a greater  
distance apart. In the place where they are more divided  
and separated it is the strong point that there are more  
than the small ones and these are usually on the outer edge of  
the larger. Such cities as Valencia form a good example  
however being such big ones that they cannot help forming  
being large & also scattered. In this case where there is not  
so far distance and therefore in practice in short



One of the important questions raised by art criticism is that of the ideological elements in the work, and in that of the relationship between the artist's methods and the world in which he writes. In their discussions of the question our critics dispute the part played by a protagonist writing inhabiting those who favour the theory of the "clash" or "inner conflict" between method and method.

This theory has been subjected to criticism in the past, but the criticism has not brought to its logical conclusion. The discussion exposed an over-simplistic understanding of the relationship between art and reader, which to a lesser extent shows the reason why the "clash" theory is discredited. And here we must add that a defense of it is sometimes part and parcel of crassness and粗糙ness of far wider ideological nature.

This theory first saw the light in the group who put out the magazine *Litteratura ižžid* in the middle of the 1920s, its followers claiming that the great writers of the past, like Balzac, Gogol and Lev Tolstoy, whose views they considered reactionary, wrote works of genius in spite of their view and of their outlook. Misinterpreting Engels' famous remarks about Balzac, they announced that their theor-







grave mistake. A writer's outlook is concerned not only with political but also numerous questions as diverse as philosophy, society, history, ethics, aesthetics, the relationship between classes, an awareness of nature, the problem of understanding itself and the life of the individual in society, etc. And often a writer's political views are totally unconnected with his understanding and exposition of the processes of life, of social relations and historical events. It is their reduction of his outlook as a whole to his political views that allows the "in-spite-of-ists" (and the "because-of-ists" as well) to rule their effortless "transformations" of the classics.

As we have already said, this theory is not totally a thing of the past. It has its champions to this day, although their ranks have thinned considerably, and often reappears as an opposition set up between the wider significance of artistic generalisations and the ideological element in poetic arts which is seen as something transitory or topical. But they support their arguments by citing essentially the same authors as their forerunners. It is therefore reasonable to demonstrate how strong contemporary "in-spite-of" care in their attempts to justify their views by quoting some writers, to Tolstoy, Gogol and Balzac. We have already dealt,

The idea that Gogol's views were "reaction and through" is obviously a myth. In his "Another Anti-Democratic Campaign" Lenin: wide distribution of democratic literature the revolution of 1905 and adds that thus he brimming with " . . . Belinsky and C endeared these authors . . . as indeed person in Russia... . . .

Pointing out  
Belinsky and Gogol  
of the latter's work  
the progressive  
the height of his  
existence of "Sel

between them  
not only the  
of the art  
in it  
not  
. . .

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<sup>1</sup> V. I. Lenin, Collected Works





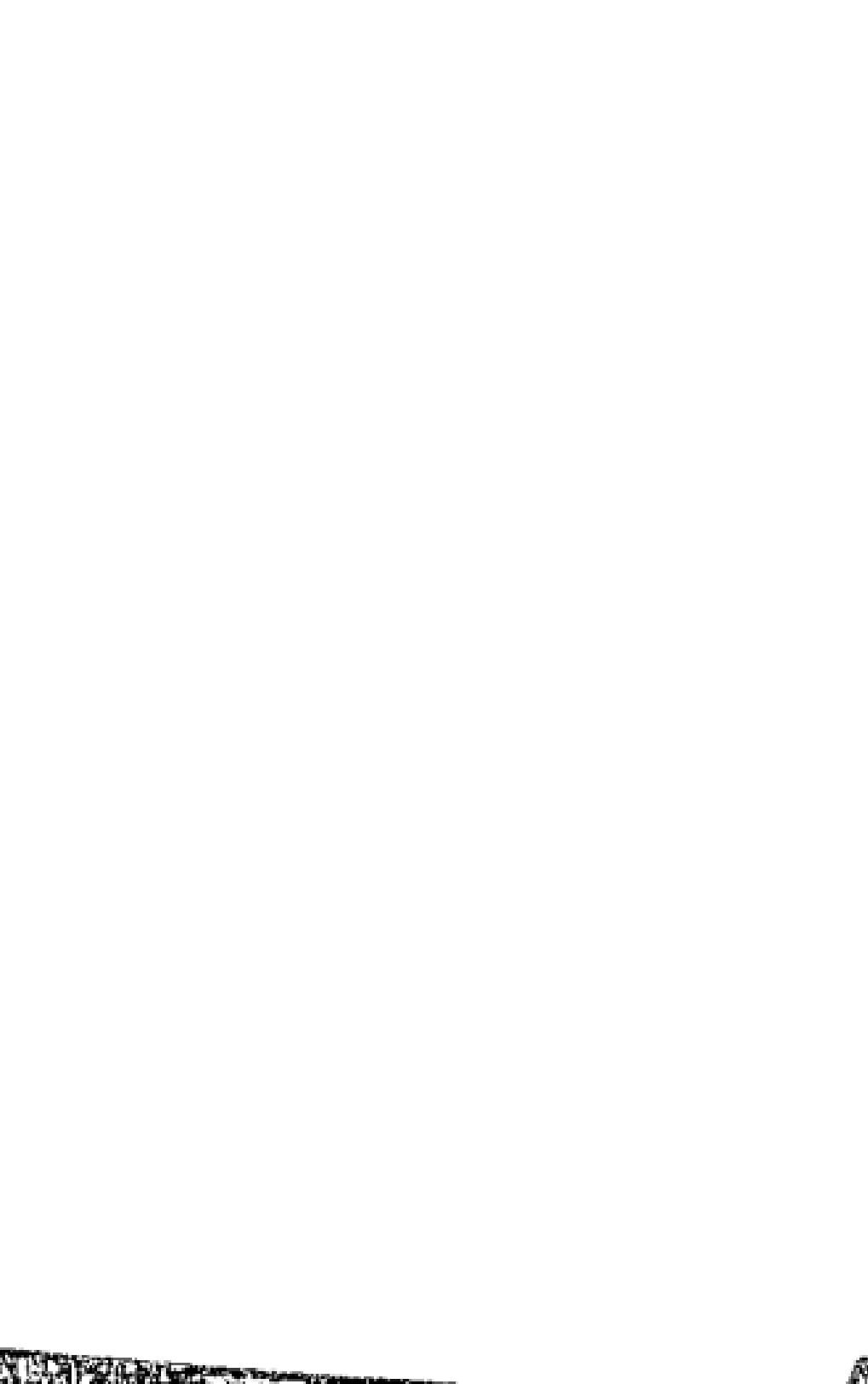


the author of this has depicted as something more than  
any of the many other revolutionaries in the book.

The short series of pamphlets published upon a novel  
whose main extract or pages are devoted to an account of the  
struggle against those persons and institutions of the  
domination and conflict that arise in the struggle after the  
abolition of serfdom. The author's intention for the book  
and his later statements of the particular ceremonial  
concerns with the novel of an inheritance and social order and  
the same thing happened with the works of other French  
writers.

The general uprising in 1905 when the revolutionary  
movement was growing in Russia was reflected in the  
stories, novels and plays of Louis Andreyev like "Red  
Laughter", "The Men of Seven Hangings" and "The  
Conscience". After the wave of revolutionaries feeling was  
dampened down Andreyev wrote works reflecting pessimism  
and a lack of faith in the creative strength of man and  
the possibility of changing society for the better. Such was  
his play King Hunger (1910).

As an echo of the revolutionary events that had recently  
taken place, it is an attempt to sum up what happened.  
Making full use of symbolic characters (Death, King  
Hunger, Time, and so on), Andreyev depicts the revolt of  
the hungry and dispossessed against the power of the rich  
and well-fed. The action takes place mostly in crowd scenes  
depicting a rabble that is driven by its lower instincts and  
passions, with the occasional appearance of some episode  
figures personifying some facet of life.



enough to make that work inferior or faulty. The whole question hinges upon the place occupied by this idea in the overall plan and structure of the work, whether it condones the author's overall conception or occupies a rebuking secondary place in the book, and whether this idea determines the way in which life is depicted or whether the two are in conflict, and all these points must be looked at in the context of specific works. We must first of all determine the relationship between the false idea and the overall conception of the work and the feelings underlying it, its correlation with the method in which reality is reflected.

In Ostrovsky's plays *Do Not Get into the Wrong Sledge* and *Poverty Is No Crime* the old mores are to a certain extent idealised. Chernyshevsky noted this in his day, pointing out that in *Poverty Is No Crime* Ostrovsky gives us "an apotheosis of the old mores, which he imagines to have survived in certain sections of the merchant classes, and this is why he tries to lay stress on all their poetic qualities".<sup>1</sup> We would be wrong, however, to suppose that the idealisation of the old ways in these two plays totally determines their content especially that of *Poverty Is No Crime*. For this is the play in which Ostrovsky gives us the striking character of Korthinov, a sort of "bourgeois gentilhomme" and self-satisfied predator who, aware of his strength, determines to take up "European" ways and fashions while trampling on the human dignity of his dependents. In the same play Ostrovsky also gives us Lyubim Tortsov, a man who has known the vicissitudes of fate and who, untouched by prejudice is a champion of honour and conscience and the right to one's own feelings. There are also other characters who are lively and interesting human types, like Gavril Tortsov, Pelagea Egormina and Mava.

Let us now turn to Dostoyevsky. One of the main themes of his novel *The Adolescent* is the social chaos, decay and disarrangement of the people. "Decay is everywhere," wrote the author in his first notes to the novel, "for we are all

<sup>1</sup> N. G. Chernyshevsky: *Complete Works*, Vol. 2, p. 270 (in Russian).



Many great writers reflect how life changes their interpretation of a work, when allowing the artist to its own ends and forcing him to change already thought out along with his ideas on what would be like.

While he worked on *Ressurection* Tolstoy was changing both his characters and his own. In instance, he had meant it to end it with marrying Nekhlyudov and them leave in England. He sensed, however, that events was not in the spirit of with the characters as he had depicted rejected the idea. "An artist is an because he sees things not as he wants are"! Rasing his words on his Tolstoy wrote to one of his correspondents: "your imaginary persons, and give us in the form of imagery; they themselves character so that the dénouement will accord as a function of character and

As for Flaubert, he put in many exhausting work on *Madame Bovary*, achieve his heroine as we see her in first versions it was her carnal side treated, and it was only later that emphasis on her complex psychology the novel he discovered for his characters and their behaviour.

Describing the way Walter Scott Balzac once wrote, "...Walter Scott first drafts, although they were worse thoroughness, the composition as it changed because of character-development heroes. While making flesh the man starts by putting mentally on

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<sup>1</sup> L. N. Tolstoy, *Complete Works*, Vol

<sup>2</sup> *Ibid.*, Vol 63, p 424



are speaking of the divergence between his ideological outlook and the results of his labours, a divergence which can occur even in the work of writers of a progressive bent.

The artistic generalisations in Turgenev's *Rudin*, *On the Eve* and *Fathers and Sons* are broader than the social and political views upon which they are based, and not only broader, but also somewhat contradictory to these views. To this day we come across obstinate efforts to equate Turgenev's characters with his political views and reduce both to a common denominator. But these attempts, with the vulgarised sociology which they express, have always come to nothing for they involve disparagement of the objective significance of Turgenev's marvellous characters.

In his political views Turgenev was, as we all know, a liberal. His outlook as a whole was a complex one, with a progressive attitude to many things. As Dobrolyubov wrote of him "He very soon divined the new requirements, the new ideas that were permeating the public mind, and in his works he, as a rule, devoted (as much as circumstances would permit) attention to the question that was about to come up next and which was already beginning vaguely to stir society."<sup>1</sup> This is a very good way of describing Turgenev's search as an artist, and also underlines the fact that Turgenev's artistic generalisations cannot be "brought into line" with his political views. There are essential differences between them, which come out in the fact that his characters, for instance those in *On the Eve* and *Fathers and Sons*, express objectively the inevitable triumph of those new life-principles and forms of social behaviour to which the author did not himself subscribe. In his analysis of *On the Eve* Dobrolyubov notes that "we see here the irresistible thrust of the normal course of social and intellectual life which the author's own ideas and imagination could not resist."<sup>2</sup> The same may be said of *Fathers and Sons*.

<sup>1</sup> N. Dobrolyubov. Selected Philosophical Essays. Moscow. 1936 p. 192.

<sup>2</sup> N. Dobrolyubov. Collected Works in 9 volumes. Vol. 6. Moscow 1934 p. 94 (in Russian).



things he knew, about the stagnation and inertia that he had seen in various spheres of life since his childhood, especially on the estates of the gentry. This stagnation he saw as a great social evil, and in describing the essence of Oblomov, he stated that his hero was the "embodiment of sleep, stagnation and motionless, moribund life, *creeping from day to day*".<sup>1</sup> What he was not clearly aware of, however, was that a moribund life is the product of a moribund system.

As step by step he follows through the formation of Oblomov's character and his behaviour, the writer gives us a vivid account of the conditions in which his hero grew up and the social atmosphere which influenced him. His picture of relationships and circumstances and his profound expression of the logic of life and the way in which it develops enabled Goncharov to show objectively that the social system which produced Oblomov and *Oblomoviches* was doomed.

The complex of relationships between the artist's outlook, reality, ideology, creative conceptions and artistic generalisations cannot be placed in any simple, easily assimilated scheme. Art as we see it in practice and the historical experience of world literature show the variety of ways in which outlook, artistic method and the process of creation interact. To ignore this diversity would be to negate the possibility of a systematic study of literature.

Those who would pass themselves off as innovators to cast doubt upon the ideological basis of literature discover nothing new. They merely follow bourgeois idealist aesthetics, whether by proclaiming the neutrality of art or by championing the strictest adherence to what they see as the life-truth. True art, that which delights and troubles, giving birth to passions and calling us into the future, always has and will be the art of great and vivid ideas, for only thus can art fully express life-truths in all their profundity.

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<sup>1</sup> I. A. Goncharov, *Collected Works*, Vol. 8, Moscow, 1953, p. 78  
(Russian)



do you ask ourselves as 'Well, and what kind of a man are you? What makes you different from the people I know and what can you tell me that I didn't know before about how we ought to look at life?' And if it is a writer we know of old, then the question is not 'Who are you?' but 'Well, now what's new? From which side will you explain life to me this time?'"<sup>1</sup>

Turgenev had something slightly different to say about the characteristics of the true artist. "The important thing for a literary — or, I should say for any talent, is what I would call *one's own voice*. Yes, the important thing is to have *one's own voice*. One needs a living melody of *one's own notes*, notes that not everyone has at his command ... in order to say what you have to say just so or to hit just the right note, you must have the right vocal apparatus, like the birds.... This is, in essence, the distinguishing mark of a live, original talent."<sup>2</sup>

The idea of "having one's own voice" and that of new ways of shedding light on our life in the work of a talented writer are very closely related. It is when he has acquired "his own voice" that the writer will say something new, and the stronger this "voice", the livelier the creative personality of the realist artist, the more significant his contribution to art. "There are enough mineral deposits, enough raw material," wrote the Armenian writer Detenik Demirchyan, "in every one of us. You must bring them forth and work them over rather than make use of what others before you have prepared... A poor thing, but mine own: that is what is of value in literature and this is where the reader finds his interest."

By bringing something of his "own" to literature the talented writer contributes to our common heritage and to the spiritual treasures produced by his nation. The importance of the artistic personality lies not simply in originality as such but in that originality which leads to the creation of masterpieces that are of value to all. "One's own" acquires

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<sup>1</sup> L. N. Tolstoy, *Complete Works*, Vol. 30, p. 19 (in Russian)

<sup>2</sup> *Russian Writers on Literary Craft*, Vol. 21, Leningrad, 1955, pp. 712, 713 (in Russian).



tion of splashes of colour are capable of revealing the essence of an object. The significance of the artistic personality in this "metaphysical" art is severely limited. For the essence of the subject is captured without reference to any particular aspect of the artist's creative self.

This apology for the artist's increasing facelessness reflects the realities of capitalist art. The artist's personality "dissolves" not only in abstract art, pop-art, op-art and other movements in the visual arts, it is clear in literature too, usually disguised as a way of overcoming the subjectivity of the art of previous stages in its evolution.

This desire to make works of literature strictly objective and impersonal is often to be seen in the literary experiments of many movements, including that of the "nouveau roman", where any obvious expression of the creative "self" is banished. The object of the writer's labours is not man and society but a depiction of external circumstances, objects, physical states and dissociated events, all aimed at giving the impression of an independent reality.

However, this apparently decisive negation of everything personal leads to artistic subjectivism. Robbe-Grillet, one of the founders of the "nouveau roman", has admitted that his novels, though outwardly objective, are in fact "the most subjective in the world". As the French writer and critic Bernard Pingaud notes, for the writers of the "nouveau roman" the world loses its neutrality, anonymity and general reality; it is reorganised around the writer's point of view and finally ceases to be the real world we all know, becoming a separate one built on subjective lines, a world in which all the objects, places and people are interconnected, symbolising in their different ways one idée fixe. This is not the world seen by the writer; it is a world which he needs, a world at one and the same time both possible and necessary for him.

This is equally true of the so-called "art of the absurd". Ionesco and Beckett in drama, like their counterparts in the other arts, are convinced that they have got to the essence of things when they declare that life is absurd, a senseless chaos determined only by the idea of death. However impressive their works seem to their admirers, what they express is the



tion of splashes of colour are capable of revealing the essence of an object. The significance of the artistic personality in this "metaphysical" art is severely limited. For the essence of the subject is captured without reference to any particular aspect of the artist's creative self.

This apology for the artist's increasing facelessness reflects the realities of capitalist art. The artist's personality "dissolves" not only in abstract art, pop-art, op-art and other movements in the visual arts, it is clear in literature too, usually disguised as a way of overcoming the subjectivity of the art of previous stages in its evolution.

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always been strenuous. I have always written for those who are forging ahead because I have always forged ahead myself. Life for me would be meaningless if it were not constant movement forward."<sup>1</sup>

One of the inherent features of the writer's craft, as Vladimir Korolenko has pointed out, is its constant orientation towards the reader or listener and the way they are affected by a work of art. He strongly advised young writers to develop a feeling for those for whom they are writing.

We were given words not for our own satisfaction but to imbue and transmit to others those thoughts and feelings or those truths and inspirations which are ours. These are vitally linked with the very nature of the word that was suppressed instead of being transmitted or shared, checked and diminished. A writer must have a constant feeling for others and be constantly testing (though not at the moment of creation) his thoughts, feelings and images, asking himself whether they will spring to life for the reader and form the latter's thoughts, feelings and images. And he must refine his words to the point where they are capable of this (be it at once or with the passage of time—that is another question). Then his artistic ability will grow, gaining in life and strength. If he is concerned only with satisfying himself in self-enclosed isolation, he will find his abilities whittled away, withering and losing life and strength or being reduced to a one-sided, hermetically sealed frame of mind that is of interest purely as something unusual and exotic."<sup>2</sup>

The relationship between writer and reader changes through the ages. The writers of the past were faced with the social differentiation of their readership, with its different tastes, and they were concerned with winning the latter's friendship and setting up a wide, democratic circle of readers. In practice the author often writes not only for the existing, but also for a potential, "ideal" reader.

<sup>1</sup> Romain Rolland, *Quatre ans de combat (1919-1934)*, Paris, MCMXXXV, pp. 237-38.

<sup>2</sup> Russian Writers on Literary Craft, Vol. 3, pp. 653-54.



foremost in indifference to life and to those about him, for he who is indifferent to that which is close and immediate will be no less a stranger to that which is further off, though it is of course just as true that the artist is not giving off his best if he takes what is superficial and "topical" for fundamental values and does not penetrate to the heart of the processes that take place in life.

The true artist's connection with contemporary reality manifests itself not in depiction of the familiar features of his time but in his artistic discoveries which take the reader by surprise with their freshness, impressing him and convincing him totally with their emotional strength, and the way they stimulate him to thought and understanding of life and of his own self. If these discoveries are truly significant they will affect the lives of many generations. However, his creations are tested by time, and only time can give the final verdict on their profundity and significance.

The experience of history shows that there is no justification for making a distinction between great artistic advances and the time in which they were made, viewing the two completely separately. The ideas of Jean-Paul Sartre on this subject are not without interest:

"It is true that, for history, only talent is important. But I have not yet entered history, and I do not know how I will enter it: perhaps alone, perhaps in an anonymous crowd, perhaps as one of those names that one finds in the notes of textbooks on literature. In any case, I shall not worry about the judgments that the future may pronounce upon my work, because there is nothing I can do about them. Art cannot be reduced to a dialogue with dead men and men as yet unborn."<sup>1</sup>

In each human heart, as Sartre goes on to say, lives a thirst for the absolute. But must we seek the absolute only at a distance? It is beside us and among us, and we create it for ourselves. Our feelings and actions have an absolute quality.

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<sup>1</sup> Jean-Paul Sartre, "We Write for Our Own Time", *The Creative Unconscious. Modern European Writers on Their Art*, edited by Haskell M. and Herman Salinger, New York, 1960, p. 187.

simply by virtue of existing in this sense time, too, is absolute, the historical period in which we live with its concrete human relationships, in contradictions and aspirations. But times will change, and then the relativity of the aspirations of past epochs and their mistakes will become clear. Time and the period are always right while they exist and always mistaken once they have passed. But the artist's works carry within them the absolute truth of their time.

Thus we must write for our time, as the great writers did," says Sartre. "But this does not imply that we must shut ourselves up in it. To write for our time does not mean to reflect it passively. It means that we must will to maintain it or change it, therefore, go beyond it toward the future, and in this effort to change it which establishes us most deeply in it, for it can never be reduced to a dead mass of tools and customs. It is in flux, it perpetually goes beyond itself, in it the concrete present and the living future of all the men who compose it exactly coincide."<sup>1</sup>

The links between different periods preserve and demonstrate the communicative power of the works of great writers. Their creative advances, made as a result of penetrating deep into the life of their age, are the bedrock upon which they build their communication with readers of future generations.

## 2

As we have seen, contemporary art theorists are wont to deny the role of the artist's personality, proceeding from various premises and coming to the same conclusion. Some of them, while admitting that the evolution of literature, either contributory factor in the evolution of historical facts of the artist's personality as a man, or else disclaim that it can be of any significance whatsoever in our research into the meaning of his work. The German scholar Wolfgang Kayser

<sup>1</sup> Ibid., pp. 191-92.

"rites, for instance, that "the poetic personality of a Donc or an Ariosto is something quite different from the personality in life, with nothing identical or mutually dependent about the two"!

There is no doubt that it is just as wrong wholly to separate the creative personality and the artist's hermed personality as a man as it is to identify them completely. They are neither separate nor identical, and the relationship between them varies. Not everything in the artist's personality as a man finds expression in his work, while not even everything that goes to make up his creative self corresponds straightforwardly with something in his personal life.

The history of literature is full of cases where there is divergence between the events of the life of a writer, his psychological make-up and his work. This was remarked upon by Balzac in his time. He wrote: "Petrarch, Lord Byron, Hoffmann and Voltaire were men whose lives bear the stamp of their work, but Rabelais, himself a man of moderation, led a life very different from the extremes of his style and the characters in his book. He sang the praises of young wine while drinking only water, just as Brillat-Savarin sang the praises of plenty while eating very little."

The same was true of the most original contemporary author of which Britain can boast, the curate Matthew who gave us *Eve, Malmoth and Bertram*. He was vain, gallant and loved women, and entertaining as he did such frightful tales in the evenings he became a lady-killer and a drunk. And the same can be said of Beauclerk whose gentle, refined conversations did not correspond with the insolent nature of his verse.<sup>1</sup> We could give other examples to illustrate the phenomenon noted by Balzac. A.A. Fet, a delicate French poet, far removed from the everyday, was in fact a pertinacious man of property. And the artist, poet and *chef d'orchestre* Sologub with his love for luxury and the

<sup>1</sup> *Widrigung Kurzer Schriftstellerische Kritiken aus jenseitigen* der Illustrirten Zeitung, Berlin 1850, S. 292.

<sup>2</sup> *Le Poëte de chagrin. Roman psychologique Par M. de Rabbé* —— premier Bruxelles 1851. Preface p. 6.



conflict with the life-personality and hence art has assumed a  
new form.

In a situation where art and life are far apart between the  
artist's creative personality and his life-personality there is no  
gap of the individual. Thus art-life or art-life is  
characterised by the same life, the individual personality has a much  
more intimate relationship with it. The peace and well-being  
created by an artist for the mass goes beyond the artist's  
experience and character of the individual and is often even  
more than will be the will of an artist in a pure field of art  
and character can be the external expression and character and  
feeling are as near as another created with the  
experience and interest with a sort of extraneous life. The  
sense of complete peace the peace will create will be  
fundamentally different from the ordinary "peace" of the  
poets and personalities as life were when few or  
different things though they remained relevant.

In many instances writers like Balzac, Stendhal, Victor  
Hugo and Lamartine in most of their works in prose and  
poetry we see a strong artistic personality that has transcended  
the vibrations of life. In their works the artist and  
the idea of liberty, the struggle against social evils and the  
defence of the rights of a man take on a truly "poetic"  
character. The highly emotional, passionate and even  
exaggerated qualities of their work are closely related to the  
their personalities in life and to the social environment in  
which they lived and worked.

As we can see the creative self of the romantic poet  
makes its own way off aspects of everyday life, his  
relationships and the artist's life-personality. In his art  
expression and his attitude to the world around him  
is upon his own artistic criteria that the romantic poet  
like the representatives of other literary schools, is indepen-

dent.  
As for realist art, it not only gives space for the creative  
personality to develop but also closes the gap between the  
artist's life-personality and the chief features of his art.  
Since his orientation is towards reality, he brings into the  
sphere of art and literature many things that were hitherto  
regarded as insignificant, uninteresting and unworthy of art.



the stamping down of the writer's creative mind.

It is evident enough that artistic creation is influenced not simply by what has been seen but rather by what has been understood and experienced, what has troubled the soul and become a part of his spiritual self. Ibsen wrote that one must "distinguish clearly between what has been experienced and what has simply been lived through, for only the first can serve as the foundation of art". Many other writers have stressed the same thing. "To write a novel," said Ostrovsky, "there must be ~~one or~~ <sup>more</sup> strong impressions that the author has really experienced to the depth of being."<sup>1</sup> Everything that spills out onto the imagery of an artist carries the mark of the writer's preoccupations, passion and feelings. "In every character," writes Valentin Kataev,

there is a part of the soul of the artist who created him. It is impossible simply to think up a hero, the writer must 'enter' him and give him something of his own heart and soul, only then is it easy to write. The author never says: 'I'm going to write about Sanka or Mitya.' No, he has to become Sanka or Mitya, enter their lives as though they were his own and transmigrate himself into the character he has imagined. This is very difficult, and here the writer moves into the sphere of the actor, except that for the actor it is much simpler someone has written his part for him, and every actor has his own part. But the writer, in creating his characters, himself takes on the flesh of each one in turn.<sup>2</sup> And in this transmigration, the writer's understanding and his experience are naturally one and the same thing.

Here we should make mention of the inconsistency that is often to be found between the material that the writer has stored up and the depth at which he has experienced it. The spiritual experience of an artist is by no means proportional to the number of significant things to which he has been witness, so that it is hard to see any justification for the oft-expressed idea that "a writer of stature means a life on a large scale". Sometimes this is the case, but often it is not. The biographies of Gogol, Ostrovsky, Chekhov and many

<sup>1</sup> *Literary Heritage*, Vol. 77, p. 64

<sup>2</sup> Valentin Kataev, *Various Notes*. Moscow, 1970, p. 21



literature. An author invents "under God's "imperceptible" it could not exist".

In a letter to a writer writing his work on Soviet literature Konstantin Fedin declared: "In most cases the book as such is nothing more than a fulfilment of what we call the imagination. It seems to me that you overrate the worth of factual understanding as compared with the function of imagination. Thus before the faults of history. As a writer who has just finished the 1,500 pages of an enormous double novel I can say that the ratio of imagination to 'facts' is 99:2. Of course I always knew plenty of facts about what life was like in the Russia of 1910 and 1919. But only by taking off from them into the 'space' of the imagination could I invent people whom I had never seen or met but of whom readers there could be no doubt." Fedin has of course exaggerated slightly to prove his point, but his words are of great interest in themselves.

Konstantin Paustovsky wrote with great feeling on the creative imagination in *The Golden Key*:

"It was imagination that created the Law of gravitation, the edifice of India and Sicily, the splitting of the atom, the Admiralty building in Leningrad, Levitan's *Golden Afternoon*, the Marvellous, the radio, electric light, Prince Hamlet, the theory of relativity and the film *Bombe*. Human thought without imagination is barren, as is imagination without reality."

These defences of the creative imagination are a decent refutation of all that is faceless, dull and naturalistic. Unimpeded descriptiveness often finds champions who claim to be fighting for authenticity and verisimilitude, and contrast the latter with artificiality and invention. We know very well, however, that vividness of imagery, even that achieved through hyperbole, is of far greater verisimilitude

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<sup>1</sup> M. Gorky. *Collected Works* in 30 volumes, Vol. 24, p. 330 (in Russian).

<sup>2</sup> A. Fedin, *Writer, Art and Time*, Moscow, 1957, pp. 509-10 (in Russian).

<sup>3</sup> K. Paustovsky. *Collected Works*, Vol. 2, Moscow, 1957, p. 625 (in Russian).



enthralls the reader with the strength and profound sincerity of its author and the truth of her feelings, thoughts and observations.

It does not often happen that subjectivism totally intrades the work of talented writers, if it should do so, the artist would lose the fundamental qualities of an artist. It does happen, though, that writers of great talent display it in one form or another, either in their view of the development of society or in their evaluation of some aspect of life, in the way they describe the great events of their age or the psychological make-up of their contemporaries. It is hard to determine for the artist himself the point at which subjectivity becomes subjectivism and healthy creative imagination becomes illusory fantasising, but a close reading and analysis of any work of literature will show that the difference between the two is easily distinguishable in the work itself.

Not long ago there were heated debates about "self-expression" and the embodiment of wide-ranging social and political themes in poetry. Some poets and critics viewed "self-expression" as an escape into the closed circle of personal feelings, and saw the opposite virtue of this vice in the social orientation, which they regarded as the most important basis for socialist literature. The champions of "self-expression", on the other hand, stressed its importance and rightful place in poetry and pointed out that the embodiment of social and political themes and motives without the poet's personal attitude to his subject would mean degeneration to mere rhetoric.

A negative attitude to "self-expression" is unfounded. Poetry never existed without it and is dependent upon it to this day, since without the expression of the creative self none of the forms of contemporary literature could have ever been brought about. To set up as opposites "self-expression" and "social orientation" is just as unfounded, for "self-expression" as often as not implies the latter quality as well, which is quite natural for a socialist art. Social ideals and themes are an integral part of the creative conceptions and creative self of our artists. But socialist art is, as we , no stranger to philosophical reflection, Nature poetry



mention among others would the turn-over of the old literary élites as a result of the social changes and developments, the strong reform and its different degrees both in literature and literature and in that of the press. It was at this time the influence of the developing political and social changes in France and England became about the size of post-war changes in the life of society at the end of the 19th and beginning of the 20th centuries when one social order was replaced by another. These changes affected both different sides of life and forms of society and raised the understanding of the new social and human relations that the bourgeois system brought with it. All of this was the responsibility for which that system was blame.

In Russia, as we know, critical realism developed in a different way reflecting the aspirations of men and also that profound changes would be brought about in the social system. For a time realism caused prolonged resistance which in its own way reflected both events in society and the desire for personal and social freedom.

Some scholars postulate that the formation and development of these common ideas is the essence of what we call the "literary process". They see the interest in work of great writer in a historical light, that of the "typical" socio-aesthetic views that are expressed in it. This point of view has given rise to numerous attempts to write a history of literature that does not contain any names, for weight is given not to separate artistic personalities but to the development of literature, the "literary process" as a whole and what goes on within it. It is not surprising that neither of any significance has ever come of such efforts, for the description of the development of literature is in no way made easier by ignoring the writer as a creative individual.

Another conclusion to which this idea (that only what writers have in common characterises the basic content of the literary process) can lead is that what we should study is first and foremost literary movements and schools. According to Professor Sokolov, for instance, we should see the cornerstones of the literary process in literary schools and movements (the two are interchangeable) as ideological and unions of more or less important groups of writers. It



One can, for instance, disagree with equating *style* to language; but there is no disputing that an expressive style as something that appears simultaneously in different art-forms would not have any clarity without encompassing the idea of the "language" of art. If this side of art is not taken into account even the most tempting conceptions of style remain unconvincing for the basic reason that "expressiveness" is one of the most important elements of all styles, however different. But in the vast majority of "universal" interpretations of style, including those noted above, the "language" of art and of literature in particular would seem to be ignored as something obstructing this "universality". And being difficulties, however, was never a help in solving this problem.

As for the general lines along which style develops, there seems to be every reason to speak of "baroque" and "classicism" as movements which were expressed in varied art-forms. But was there such a style, for instance, as "the empire" in art or literature? Or what is the architectural equivalent of the romanticism or critical realism that gained such ground in literature? Such "inconsistencies" are many.

The thesis that style in the broadest sense of the word includes the method in which the writer works can lead to much vagueness, especially when we come to study individual works. If we see the artist's method in the usual way, i.e. basic artistic principles embodied in works of art, then we are faced with the question of what are the distinguishing features of that which taken together we call "style" and of which only a part is composed from these basic artistic principles. In essence, there is no cut-and-dried answer to this question. To say that style is a union of the artist's outlook and his creative method is not enough to define the specific nature of style and also leaves unclear the part played by the expressive and descriptive means available to art in this combination.

Moreover, the thesis put forward by the champions of the "universal" view presupposes that the relationship between method and style will be identical in different art forms. But is not that simple? Take, for instance, the applied arts.



us to use it in our definition of style, just as there is no point in referring to specific features of content and form which according to some scholars, go to make up the style of particular artists and of whole movements. Each great school of literature has, in essence, its specific content and form. This is quite clear. Less easy to determine are the principles behind what are particular works of literature taken as a whole, but unless we can do so there is no point in making statements about that particular quality which is the first sign of style.

The idea that style is the synthesis of the elements of artistic form is also a doubtful one. The basic accusation against those who hold this theory is that they see form as the only thing giving its unity to a work or to all the works of a writer, as though the other principles underlying the inner unity of works of literature were of no importance at all.

The supporters of this theory may object and say that they are speaking not simply of form, but of what they have called content-expressive form. And that is indeed the case. But the point is that the form of a true work of art is always expressive of content, even when it does not express any clear-cut ideas, since the refusal to express an idea is also an idea. The objection that what we are dealing with is the form which expresses content changes nothing, for form is still being separated off from the other principles behind the work.

"We must not forget," my opponents will pursue, "that the definition of style lays stress on the dominant role of artistic form as the organising force behind the work." And this is indeed a point of importance. But it is not yet clear how this dominant principle comes into being and whether it is an integral factor in artistic form itself. If its source is, as it must be, somewhere outside form, then it can be included in our definition of style only when it is more determinate than in this association with form. And then we will see how inadequate this idea of content-expressive form is to explain non of style

The reader has probably decided that this is the place for the author to tell us what he himself understands by style and to give us a definition which in its turn will be subjected to the same criticism as all the others. Of course the author cannot escape the task of defining the essence of style although he does not consider that the problem existing in this sphere can be reduced merely to the search for a definitive formula, however fortunate we attempt to describe the particularities of style we must take a closer look at one important question—the source and character of that literary unit which forms a part of all definitions of style. On what

the most usual explanation is that in his style the writer's personality is expressed, along with his overall view of life. It is, of course, true that the writer's personality, nking out in different ways in his works, may turn to dent in his style. But a creative personality may turn to a number of means of embodying his view of life in the images. In writers of outstanding character in his views, Lev Tolstoy wrote almost simultaneously the psychological satire *The Death of Ivan Ilyich* and didactic qualities salient for their down-to-earth and didactic qualities. These two styles are as different from each other as both are from the novels and stories of the 1850s.

In his last period Tolstoy discovered a new style in resurrection and the stories *The Devil and Father Sergius*, such recurred features of that in which he had written before the change in July 1898, he wrote to Chernkov: "I have three stories *Istenev* (*The Devil*—M. Kh.), *Resurrection* which I no longer approve. But if I keep changing them I am satisfied, then they will never be finished. But if they are not what I now demand of art, that it should be accessible to all, there is at least nothing harmful in these

stories and they might even be of use..."<sup>1</sup> Although close to *War and Peace* and *Anna Karenina*, *Resurrection* fact written in a style somewhat different from them.

And if we compare *The Power of Darkness*, written for a popular audience, with *The Living Corpse*, which also has something of the "old style", we will see that in his drama too Tolstoy wrote in different styles towards the end of his life; here too we may speak of "several styles". Although they are, of course, related, it would be too great a mistake taken with the text to see these works as the products of one writing style. Whatever the period and whatever the work, of course, Tolstoy is still Tolstoy, and while his style changes from work to work, he had series of works written in a single style like the cycle of stories he wrote for the people to read.

Tolstoy is not the only writer with many sides to his art. We could also mention Pushkin, Gogol, Lermontov or Shevchenko. The latter's work was at first full of romanticism. In his early works he gave romantic expression to the theme of social inequality ("Katerina") and to heroic poetry like "Taras' Night", "Gamaleya" and "Gudamaki". When his realism came a new style, characterised by a combination of social protest, satire and the identification of his heroic self with the fate of his people. And his stories have a special place in his work, because of the unique way in which they depict the situations that have a decisive influence on the formation of the individual.

The change to a new style is often the result of a writer's artistic evolution and changes in his view of life and artistic method. So it was with Shevchenko. The unique quality of his stories, however, cannot be explained away so simply. Here the reasons for a change in style were different. Lermontov, for instance, continued to work on *The Demon* even while he was writing *A Hero of Our Time*, although *The Demon* was of a very different style being one of the author's romantic works.

Along with the artist's outlook, the subject itself has an important part to play in the formation of his style and the conflicts that are the moving force behind the work. The

<sup>1</sup> L. N. Tolstoy, *Complete Works*, Vol. 88, p. 106 (in Russian).



changes in a style that has already been formed. Sometimes the results of the search prompted by fresh material are but an episode in the career of a writer and are further developed, but sometimes it happens that something new in life brings about the appearance of something equally new in the world of style.

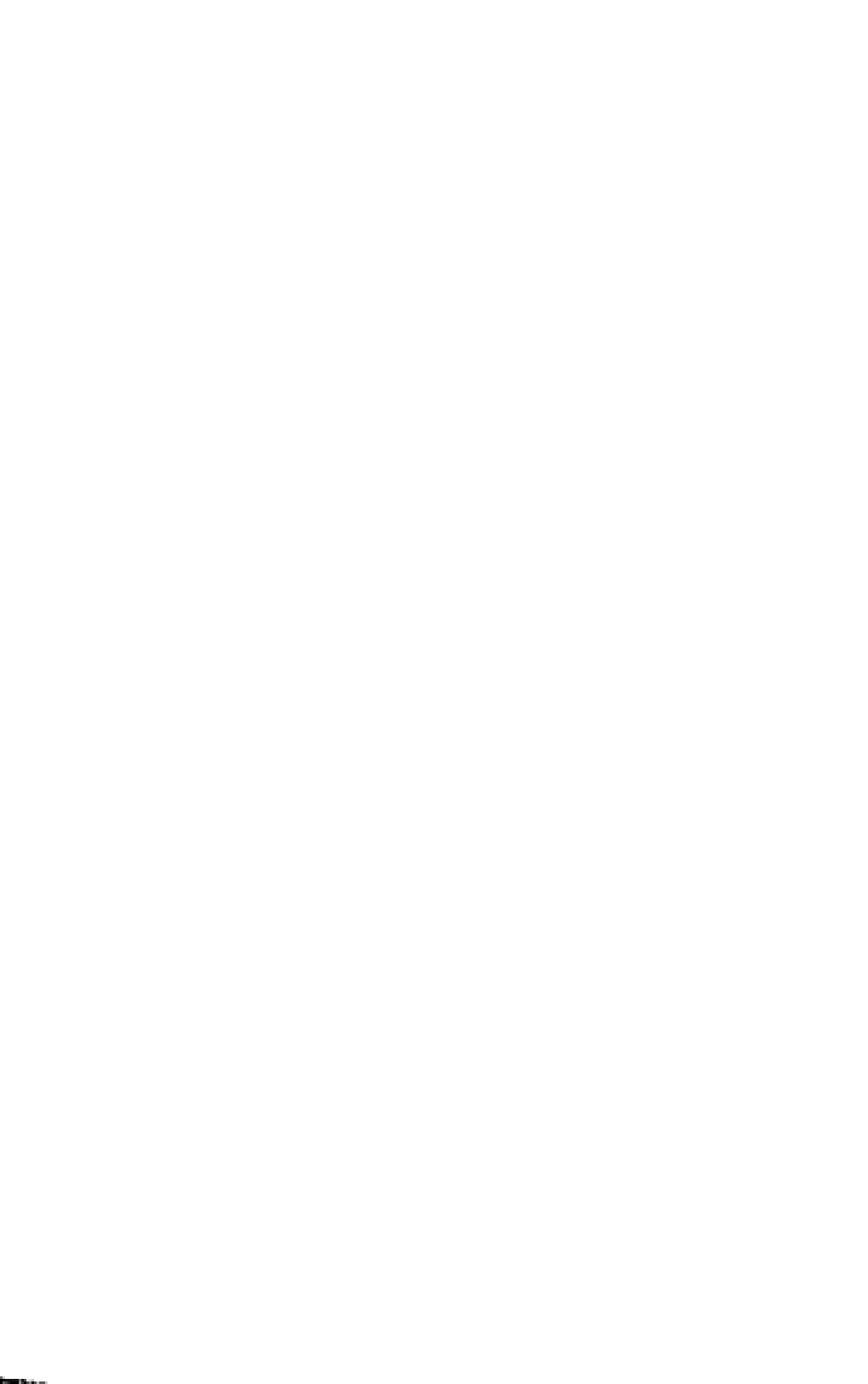
Vera Panova notes the living link between the creative and reality. "It is a great mistake to think," she writes, "that if a writer is talented he can write about anything at all. Without the material that he has felt through, moment by moment, and made true his own, the writer's talent is an empty sound, a trifle of no social value and an unmaterialised abstraction."<sup>1</sup>

Of even more importance than the raw material of life is the formation of a style is the inner orientation towards the reader which is there, consciously or unconscious throughout the process of creation. We have already spoken of the reader in connection with the "communicativeness" of art, and now we return to him in the context of style for the talented artist, having his reader in mind does not mean limits imposed upon what he conceives and searches for in his work, but an awareness of the effectiveness at which he aims in what he writes. "From my experience as a writer," wrote Alexei Tolstoy, "I know that the message and quality of what I write depend upon the first picture I have in mind of my reader. The reader, a generalised being created from my imagination, experience and knowledge, emerges together with the theme of the work. The type of reader and the writer's attitude to him decide the form and the specific gravity, as it were, of the latter's work. The reader is a contributory factor to the work of art."<sup>2</sup>

A similar idea is expressed by the Serbian writer Ivan Lalot. "His shadow [the reader's — M. Kh] stands looking over the writer's shoulder as he sits in front of a clean sheet of paper, and he is present even when the latter is unwilling to admit this presence. This reader leaves his invisible but

<sup>1</sup> V. Panova. "The Artist's Cares", *Literaturnaya Gospodstva*, 3rd October 1959.

<sup>2</sup> Alexei Tolstoy on Literature, Moscow, 1965, pp. 37-38 (in translation).



elements of style are used by the artist not only to express view of the world but to express it in the most effective he can

Every talented writer seeks new ways to embody h and images that will make them interesting to his reader. And this means that the writer works at his style to perfect A short definition of this would sound something like the style should be defined as the means of expressing an imaginative perceived view of the world around us, the means of con and enthralling the reader

Obviously, "expression" and aesthetic effect are two separate things, but merely two different sides of the same Style convinces by conveying the qualities of things, the events that take place in life and people's characters. A profound aesthetic effect is closely related the way in which the characteristics of the subject are depicted. And here we should note the essential difference between "enthralling" and merely "entertaining". An art work of art enthralls, while entertainment is to be found in certain types of book that are far from works of art. And while "entertainingness" is a quality installed through features of the work bereft of any significant bearing content, the "enthrallingness" of a true work of art is not something exterior like this to its essence, a kind of ornament, but one of its integral qualities. And it is in the style that this is most clearly expressed. Galsworthy was not mistaken when he pointed out that style is the writer's ability to remove the barriers between the reader and himself, and its highest achievement is when they are in close union.

The unity of means of expression and aesthetic effect does not mean that the former determines the degree of the latter. As Tolstoy wrote in his diary (20th December, 1892) "Scylla and Charybdis for the writer, it's either easy to grasp but shallow, or else it's written in a style that seems both good original but is impossible to understand." It often happens that a writer concentrates all his efforts on making his style and images clear without taking into account the artistic effect that his work is going to have

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<sup>1</sup> L. N. Tolstoy, op. cit., Vol. 51, p. 26



together and under the influence of some sort of ~~and~~  
prehensible dark magic, senseless mumbling by the author  
himself, take on all the signs of life and seem to  
albeit not, yet, in the flesh."<sup>1</sup>

Not simply is style formed under the influence of the subject, the raw material of reality, but in its turn it sets itself to organise this material. At one and the same time style depicts the qualities of the latter and has a great influence on the writer's aesthetic perception of it. The subject, taken broadly, is usually a complex one, but it is which attracts the artist in that it allows him to delineate the movement of life and the inner world of man. A true master is distinguished by his ability to collate and digest the material, sorting the essential from the superficial and moulding it to his own ends. Through his style he has to blend the overall idea of the work with the different elements existing side by side in the raw material that is his subject.

In the work of different writers we see different relationships between subject and style (as an element of structure) as they seek new ways of expression and as their literature evolves. When he had finished *Jean-Christophe*, a work of epic and philosophical vein with considerable elements of tragedy, Romain Rolland wrote *Colas Breugnon*, a novella diffused with *joie de vivre*, a story of sharp and profound humour in the form of a folk-tale. "The reader of *Jean-Christophe*," remarked Rolland in the foreword to *Colas Breugnon*, "were doubtless not expecting this book as a follow up."<sup>2</sup> And *Colas Breugnon* really is not at all similar to *Jean-Christophe* or to any of the writer's other works of the previous period. This makes it nonetheless truly Rolland, however. "I particularly would not like," he wrote, "my new work to be interpreted as one inspired by the 'démon du Midi'. It comes from the depth of my being, no less than *Jean-Christophe*; I was as engrossed in it while writing and felt as liberated from it once I had finished as I had been liberated from *Jean-Christophe*".<sup>3</sup>

<sup>1</sup> *Akten Tolstoi an Literature*, p. 341

R. Rolland, *Colas Breugnon*, Paris 1919, p. 11

R. Rolland, *Cahiers Romain Rolland*, *Chaux de Lézignac*, Cahier 1919, p. 284





There could be no confusing of the style of *Céleste Brumaire* with that of *Jean-Christophe* or of *L'Amour enchanté*. The basic difference is that the former is dealing with quite a different sphere of life, with different conflicts and different characters. This, however, is not enough in itself to predetermine the choice of means of description and expression based on the folk-tale for the narration. This form of narration was chosen as a result of his search for the best means of expression, but it was the basis for much in the description of the characters, the poetic language and the structure as a whole.

It is not difficult to find examples of the structural significance of style as a natural part of the process of enclosing the characteristics of some new subject taken from life. A typical example would be the way Serafimovich worked on *The Iron Flood*. Elements of socialist realism existed in the work of this writer even in the years before the revolution. In an article about the genesis of *The Iron Flood* Serafimovich tells how his desire to create a work that would reflect the heroic greatness of the people's struggle drew his attention to the march of the Taman Army and of how he had to find new ways of expressing in artistic form the events that were brought about by the revolution.

"I am, strictly speaking, an *écrivain de moeurs*," he writes. "Everyday life was always what I aimed to depict. The questions on which I write arise and find their resolution in this sphere. But in *The Iron Flood*, perhaps for the first time throughout my literary career, I consciously and deliberately ignored this side of life."<sup>1</sup> The writer was clearly aware that the stylistic system that had served him before would not give him the aesthetic effect required to re-create the events of the revolution.

"In *The Iron Flood* I depict the process of collective struggle which I aspired to express as forcefully and ironically as possible. This is not an episode from the life of an individual or a small group of people, in which I would have had to show some hero as vividly as possible with his

<sup>1</sup> A. Serafimovich, *Collected Works*, Vol. 7 Moscow, 1960, p. 332.

together and under the influence of some sort of incomprehensible black magic, senseless muttering by the author himself take on all the signs of life and seem to exist alone, albeit not yet in the flesh !

Not simply is style formed under the influence of the subject, the raw material of reality, but in its turn it serves itself to organise this material. At one and the same time style depicts the qualities of the latter and has a strong influence on the writer's aesthetic perception of it. The subject taken broadly is usually a complex one, but it is this which attracts the artist in that it allows him to disclose the movement of life and the inner world of man. A true master is distinguished by his ability to isolate and digest his material, sorting the essential from the superfluous and moulding it to his own ends. Through his style he tries to blend the overall idea of the work with the different elements existing side by side in the raw material that is his subject.

In the work of different writers we see different relationships between subject and style (as an element of structure) as they seek new ways of expression and at the same time literature evolves. When he had finished *Four & Twenty*, a work of epic and philosophical vein with considerable elements of tragedy, *Pavlovan Holland* wrote *Cela Brangue*, a comedy diffused with gaiety, with a spirit of sharp and witty irony, treatment in the form of a fable. The reviews of *Pavlovan Holland* remarked that *Cela Brangue* is the best *Brangue*, were delighted and reporting that this book is a masterpiece. And *Cela Brangue* really proved an all-around masterpiece. And *Cela Brangue* is one of the writer's other works of the greatest period. This makes *Cela Brangue* an artistic masterpiece. I put it where I wanted to put it, however, and it would be better interpreted as more important for the pleasure of those who choose to see the depth of my being and how there passed by simpler. It was an impression of which I could not talk, as I have said I was a man I had I wished as I had not the words to sum up *Cela Brangue*.<sup>1</sup>



and the author's direct address to the reader which he does at  
the beginning of his novels, such as *Beloved* and *The Gold  
Bug*.

The title of the most famous of these of course is *The Gold  
Bug* and I will use this offering to illustrate a single broad point in our  
present topic, that of using a strategy of address to achieve the effect of a  
narrator.

Typically, address is an element of the narrative strategy used by writers like  
Herman Melville and Fyodor Dostoevsky to accomplish their goals.  
They may go through the stages of narration and address the one or both  
of them. That one might not be an aspect of address will often appear as  
an oddity to the first-time reader. In the earlier novels like *Moby-Dick*  
one would come to the realization that the voice of the God-like  
but not humanly wise old man would be heard and that it would  
not be of Melville as a man, that of the voice of personal  
narration one thinks on and that of the omniscient and all-wise gods, so  
and there are the two extreme situations of who it is who speaks  
or writes and where no change of address. And although the  
pure placement of these narrative approaches and their placement  
in the structure of narrative is not of significance in the  
narrative theory side in the structure is of great importance.  
Interspersing discussions of books of the world, like *The Gold  
Bug* or others the narrative was a single component and in  
this was given the work its overall message.

The way in which the elements of narration and of  
narrativeness relate through works is not one of the issues  
that were open to them. He approached the subject in his  
own way and as a writer his creative personality was an  
entity separate from the *Gold Bug* as it had been in his  
pre-narrativeness work (other *Great writers*, like Tolstoy,  
Purkinje and Vygotsky however, depicted the same and not  
quite differently and again, each in his own way).

The way in which an author approaches reality and the  
basic elements of the style of his various works are usually  
something of which the reader's perception remains sub-  
liminal, for he is first and foremost affected by the narration  
taken as a whole. Often, however, the writer makes his  
approach somewhat clearer by addressing the reader

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<sup>1</sup> A. Serafimovich, op. cit.



IV there is a chapter called "A Dialogue Between Reader and Author" where the reader demands that historical material be used in one particular way, with real historical personages while the author rejects this as inconsistent with the concept of his work and his attitude towards life.

"Ah! Monsieur l'auteur what a wonderful chance we have now to give us a few historical portraits. And what portraits! You'll take us in Madrid Castle, and lead us into the middle of the court. And what a court! And will you describe that Franco-Italian court for us? Introduce us, one by one, to all the people we can see there. What things we will learn! What an interesting day we will spend among such grand people!"

"Ah monsieur le lecteur what are you asking of me? I would be delighted if I possessed the talent to write a History of France if I did, then I wouldn't be writing stories. But tell me why do you want me to introduce to you people who have no part at all to play in my novel?"

The reader wants Mérimée to give him not only the usual depiction of the past with descriptions of famous people, but also to use clichés of style.

"But you're quite wrong not to give them a part to play. How dare you transpose me to the year 1572 and refuse to describe all these distinguished people. Come on, don't hesitate! Let's begin. I'll give you the first phrase: *The doors of the salons opened to reveal*..."

"But monsieur le lecteur, there were no salons in Madrid Castle, salons..."

"All right. *The great hall was filled with people... etc. - among whom stood... etc.*"

"Whom do you want to see standing there?"

"Who! Well, first of all, Charles IX!"

"Then whom?"

"Stop. First you must describe what he's wearing, then tell me what he looks like, and lastly give a character-sketch. That's how all the novelists do it these days..."

:

<sup>1</sup> Prosper Mérimée, *Chronique du règne de Charles IX*. Paris, 1927, pp. 109-10



penetrating reader, that there are many things I know which you will never even have an inkling. What I do know is where Rakhmetov is now, what has happened to him and whether I shall ever see him again."

Later, in the special chapter "A Chat with the Penetrating Reader in Which We Finally Get Rid of Him", we have very important dialogue on the role and significance of the novel's heroes and its basic structure. "I wanted," notes the author, "to depict ordinary, honest people of the next generation, of which I know hundreds. I took three real people Vera Pavlovna, Lopukhov and Kirsanov... If I had not added Rakhmetov, the majority of my readers would have misunderstood the main heroes. I am willing to bet the right up to the last pages of this chapter Vera Pavlovna, Kirsanov and Lopukhov seemed to the majority of my readers to be heroes of the highest order, idealised even, too noble even to exist in reality. But as you now see, they are as earthly as the rest of us. The whole of humanity can and should be on their level. 'Higher natures' that you and I will never reach, my poor friends, are not like these I have sketched in the profile of one such, and as you see, it is altogether different. As for those whom I have depicted fully, you can be like them if you are willing to work at your development."

Straightforward asides to the reader, or rather, to groups of readers, making clearer the work's undercurrents and hidden perspectives, are characteristic of the structure and style of the novel.

Although having something in common, the structural significance of the straightforward address is different in these two works, which goes to stress the creative potential of contact with the reader and the influence constantly exerted in different ways by the latter on the writer's credo.

#### 4

Style, in the sense of the means of expressing an imagined understanding of reality, acting through ideas and emotion, cannot be identified with the form of a work just as







concealed beneath refined and educated sophistication even in those commonly considered both noble and upright." Breaking in on a narration essentially comic in tone, this pathetic outburst gives new edge and meaning to the humour of the whole of the rest of the story, so that the narration is given an undercurrent of tragedy.

The combination of the overall tone with different undertones goes to make up the intonational structure of a work of literature. As Nemirovich-Danchenko put it: "In a good play we can always feel the individual intonation of the author. If it is missing, then the author is bereft of talent."<sup>1</sup> Intonation in the widest sense of the word is not only the emotional colouring of the narration or the dramatic action, but something rather more. Since intonation is amalgamated with the imagistic exposition of the subject, it is expressive of all that is unique in any individual perception of life. Connoisseurs of literature can determine the author according to the intonation of a quotation which is new to them or by a few lines of a poem with which they were not previously acquainted, which fact in itself is enough to show the true significance of intonation in a work of art.

The difference between style and method which we noted above by no means precludes their interaction and the resultant dialectical unity set up between them. This unity is to be witnessed in various component elements of style, and intonation is one of them. The writer's attitude to reality is one of the essential characteristics of his artistic method, is expressed in his choice of material, his method of typification and the relationships in which he places his heroes. It is, however, even more specifically expressed in the basic tone and combinations of undertones which characterise either a particular work or else the *oeuvre* of a particular writer as a whole.

In this case the writer's attitude to the subject is one of the fundamentals of style with its own function to perform. Style is often considered indivisible from method insofar as they are both aspects of something of a profound inner unity.

<sup>1</sup> M. Kostel. *All Through Life*. Moscow, 1967, p. 368 (in Russian).

but they must not be narrowed in this way. Analytical distinction between the various components of a work of literature is made not simply to describe them, but to determine the part they play in the work as a whole. The unity of style and method does not prevent each from carrying out its own particular function in the same manner as the different elements of style.

Even more than in the intonational pattern of a work, the complex inflections of which we spoke are to be found in the intonations of an individual style, inflections which are a function of the different themes and questions touched upon by the writer and his multivalent emotional attitude to the events, characters and conflicts he describes. These inflections are based on the leading principles behind the author's style. We have already remarked upon the importance of Belinsky's idea of the "pathos", as the author's leading intention and emotion diffused through the works he created. The basic qualities of his intonation and the dominant tone of his style are closely connected with this idea. And since it is something both multivalent and changing, is dependent upon the development of the life of society and the evolution of the writer's artistic and moral principles, it is quite natural that there should be different intonational "epicentres" and different styles in the work of one and the same writer.

The particular way in which characters, events and circumstances are described is also one of the determining factors of an individual style. Both in the history of literature and in works analysing particular books this has been widely enough demonstrated not to need further study on these pages. It would be of more worth, as we see it, to disclose the relationship between the stylistic principle mentioned above and the characteristics of artistic method, especially since in this sphere there is much that remains unclear. The principles according to which artistic characters and types are depicted are connected by some theorists with method and other with style. And although it would be impossible to distinguish completely between these two phenomena since they are so closely interwoven, we are bound to point out some of the concrete differences that exist between them.

Another use of power and the only real intent of the power exercised by the governments of the United States has been to obtain up-to-date American products. But he is interested in them now and forever from the social and biological point of view, according to his own judgment.

*Stenocercus erythrogaster* (Lacépède) 1804 p. 31  
Plat. 6 fig. 11

the human species, analogous to the world of nature, which he was convinced existed in human society as well. And he depicted human emotions from the point of view of the way they were affected by a developing and strengthening bourgeois society. His attention was attracted by the different ways in which people adapted to it, the way norms of social order changed man.

Stendhal, on the other hand, was interested in the passions that invade the human soul as an expression of hidden strength and demonstration of spiritual individuality. This spiritual individuality he contrasted with the process of levelling, taking place in society, that wore down the individual while appearing to allow him to express his individualism to the full. In Stendhal, the history of the human soul is one with the movement of life, and it enters the narration as an essential part of the lives of the characters. The hero's contact with reality fans the flames of his feelings and aspirations and gives us a more profound glimpse of the energy inherent in them.

Stendhal stresses the individual rather than the generic characteristics of his heroes' spiritual world. The passions and aspirations of his characters are always colourful and unique. We have only to compare Julien Sorel and Fabrice, Mathilde de La Mole and Gina Sanseverina or Ferrante Palla and Altamura to see how unique are the feelings and aspirations of each one. Basing his work on his overall view of man, Stendhal depicts their development in similar but sometimes sharply differing movements of the heart in various individuals. The most important thing on which he concentrates and directs the reader's attention is the way in which the heroes are totally in the sway of their feelings and passions and determined to overcome all obstacles that lie in their path.

Exterior circumstances play a varying part in the novels of Stendhal. They are very significant in, for instance, *La Chartreuse de Parme* which is full of events and adventures. *Le Rouge et le Noir*, on the other hand, is distinguished by its lack of extraordinary events. But even when the narrative is full of action, it is an internal moving principle that brings about the clashes of feeling and passion.

that go to make up the story of a human heart. The hero must be a strong, exceptional personality as in most of Turgenev's novels or on the other hand he may not be at the centre of the web each one of them is depicted by the development of their spiritual will against the background of life.

The aesthetic effect of a particular style emerges in the expressiveness of the various individuals created by the writer and in the way they demonstrate to us all the riches of the human heart.

## 5

The quality of a particular style is evident in the architecture of a work of literature, i.e., in the combinations in which different means of expression are used. In its functional role within a stylistic system architecture can be described as the powerful and efficient organization of narrative or dramatic space and time in the light of the basic aesthetic principles to which the writer adheres. Like intonation and the depiction of character, the architecture of a work encompass both content and the way in which the content is expressed.

While working out his compositional construction the writer is interested first and foremost in the relationships between the characters and the part played by each one in the development of the plot or the dramatic action. It is the dynamic combination of characters which builds the work, as it were, from within. The writer's first ideas of characters and composition are usually realised incompletely or very differently from the way in which he first imagined them. The artistic consciousness of the writer is constantly occupied with selecting the characters and seeing that they "emerge" correctly, and with determining the changing relationships between them and the different ways in which they might be combined.

In his article "Better Late Than Never" Goncharov wrote of the "invisible but herculean labours demanded to put together a whole novel" "Architecture alone, i.e., the way



importance of a story from a plot, the power of the  
humanity reigning over the work."

We know that the "specific gravity" of the plot is very  
real and the form that it can take changes with the period  
of time and are different at various stages of the history  
of literature and in various literary movements. In classic  
literature however the plot has always been of importance  
although here too it is not the sole or the basic element.  
The search for new forms of plot in contemporary Russian  
literature in socialist literature is just as natural and  
inevitable as that for other means of expression. The  
fundamental difference between this search and that  
which many writers from non-socialist contemporary move-  
ments are engaged in is in the fact that we only desire  
not repeat the logical form that came in life, but also do  
not seek in ways in which in clutching them more  
profoundly while many other writers of today repeat reality  
and view the world as a chaos in which they find it useless to  
seek for any natural ties.

In Soviet theoretical and critical literature we often fail  
the significance of the plot rightly stressed as an embodiment  
of the life-truth and means of observing character.  
Often, however, we find contested the idea that "the  
function of plot is to stimulate the interest of the reader":  
even though embodiment of the life-truth in no way  
precludes this other function. On the contrary, in the work  
of a talented writer the two are closely knit together. In the  
work of the greatest writers we see that not only do they not  
ignore the reader's interest but that they have it constantly in  
mind both in their choice of a plot and in its development.

The organic combination in the plot of life-truth and  
narrative interest can be demonstrated through the works  
of two so very different writers, Dostoevsky and Saint-  
Exupéry. Dostoevsky is a great master of plot as an integral  
part of his vision of the complexities and conflicts faced by  
his contemporaries and of his conviction that life and man  
himself are full of riddles and mysteries.

<sup>1</sup> See B. Samoilov, "What Is Plot?", *Soviet literature*, No. 1, 1948  
p. 91



The mystery and its explanation, as part of the plot, present in many of the works of Dostoyevsky, like *Crimie Punishment*, *The Adolescent*, and so on. In *The Adolescent* solving of a mystery goes to make up the basic story—Arkady Dolgoruky, illegitimate son of a serf and landowner Versilov, brought up by strangers almost without seeing his parents until the age of twenty, is tortured by desire to know what kind of a man his father was, hounded out of respectable society not long before their meeting.

As he attempts to solve the mystery which so affects him into the hands of Arkady Dolgoruky falls another secret of no mean significance, a letter compromising Akhmatova. Gradually it is revealed that Akhmatova's life story is closely interwoven with that of Versilov. The attempt to solve one secret and the struggle that takes place leads the main hero, who is the narrator, to a better understanding of life, character and human relationships.

Unique though Dostoyevsky's use of the technique is, it is similar to that of many great writers of the 19th century, Walter Scott, Dickens, Balzac or Stendhal. In the 20th century, however, plot is not the chief interest, especially by those who write lyrical novels, such as in the person of Saint-Exupéry.

The novellas and stories of Saint-Exupéry, of course, devoid of tense situations or moreover, these events, usually of a dramatic nature, that are often the centre of interest in fiction, are not, however, given as one unbroken chain of events. Into the lyrical and philosophical framework of Saint-Exupéry the inner movement is not built on combinations of events, development of a poetic idea which depicts different sides of reality but also a contemplation of life and of death, description of colourful events at home and abroad.

The idea and emotion behind the work of Saint-Exupéry is a hymn in praise of man, his audacity, responsibility for what surrounds him and unceasing effort to

humanity itself. In the book *Terre des hommes* Saint-Exupéry wrote "To be a man means to be aware that you are fully responsible. To burn with shame at the existence of poverty, even though it would seem not to be your fault. To be proud of the victories won by your comrades. And to know that by adding your stone you are helping to build the world." The hidden plot of *Terre des hommes* is the movement of the writer's thought about the strength of man and his constant desire to discover something new in life and overcome the greatest obstacles, thought about the value of what is human in humanity, the value of comradely friendship. This thought unites all the episodes that alternate with the writer's lyrical contemplation.

The most important links in the compositional chain of *Terre des hommes* are the descriptions of two events, the accidents that befall his friend Guillaumet and Saint-Exupéry himself. Guillaumet's plane crashes in the snowy peaks of some uninhabited part of South America. Guillaumet displays incredible strength of will and self-control in an almost hopeless situation, which help him to overcome exceptional difficulties and deprivations. Guillaumet is not left alone his friends hurry to his assistance. The plane carrying Saint-Exupéry and the mechanic Prévot also crashes, in the Sahara. They are put through unbelievable trials which they bear only because they do not lose their unshaken resolve to keep hold of life to the very last, and are saved by a nomad whom they meet in the desert. "You, Libyan Bedouin, you were our saviour, but your features will be effaced from my memory. I will not remember your face. You are Man, and I will recognise in you all men. You had never seen us before, but accepted us at once. You are my beloved brother. And I will also recognise you in all men."

However dramatic the events which befall Guillaumet and the author of *Terre des hommes*, the narrative interest of this book, as of Saint-Exupéry's other works, lies not only, or perhaps, not so much, in the description of events as in the development of the "inner" plot. This especially clearly discloses the structure of a book like *Pilote de guerre*, based on a flight to gather information behind the lines of the

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Unique though Dostoyevsky's use of the plot might be, it is similar to that of many great writers of the 19th century like Walter Scott, Dickens, Balzac or Stendhal. By the realists of the 20th century, however, plot is treated very differently, especially by those who write lyrical prose, best represented in the person of Saint-Exupéry.

The novellas and stories of Saint-Exupéry are not, of course, devoid of tense situations or dramatic events. It is, moreover, these events, usually of an exceptional nature, that are often the centre of interest for the author. They are not, however, given as one unbroken chain, but are woven into the lyrical and philosophical fabric of the work. In the work of Saint-Exupéry the inner movement of narrative and plot is not built on combinations of events but on the development of a poetic idea which encompasses not only different sides of reality but also different ways of reflecting — contemplation of life and of people, memories, the萃取 of colourful events and episodes from everyday life and work.

The life and emotion behind the work of Saint-Exupéry is a hymn in praise of man, his strength, creative potential, ideals, responsibility for what goes on in the world around him and unceasing love with others and with



interested in endowing the art of the word with such convincing character". Marcel Proust, however, was typical about style: "The more I work," he wrote, "the more I am convinced that if one's aim is to express the truth as fully as possible, then one must cease to worry about one's style". Flaubert's opinion was the opposite: "... A well written part never tires the reader, for style is life itself, the life-blood of thought".

As we see, the views of the essence of style that are expressed here are completely different. While for Proust style is something in conflict with the life-truth, for Flaubert it is life itself. In the remark by Gorky we can sense a certain distinction between style and the expression of character that we do not find in the rest of his statements on the subject. Why such differences in the value placed on style? It is because in practice emerges the rich diversity of different functions of style which would seem to give rise to these extreme differences of opinion.

Style expresses a new perception of the world, serving as a kind of catalyst for the thoughts, feelings and meditations of the reader. If, however, it is bereft of the sap of artistic advances, it degenerates into "wordiness" which fulfills nothing more than a merely decorative function. Linguistic "lace" is often a mark for insignificant and ordinary content, passions long since died down and the avoidance of themes of any profundity. Style, on the other hand, is a thing of living strength, though often nothing more than a clever imitation of this strength, for sometimes instead of bearing witness to creative growth and development it acts as a brake to both of these and brings the work to stagnation.

It is important to study these polar opposites that arise through the phenomenon of style from the standpoint of their critical analysis and of artistic practice. It is obvious that a writer cannot work out his style and then write in it for the rest of his life. Style is something formed in the process of tackling those problems of expression with which the writer faced in life in general and in his personal development in particular. In art it is impossible to achieve something new

<sup>1</sup> Literary Heritage, Vol. 70, Moscow, 1963, p. 482 (in Russian).



succeeded in combining the art of the word with truly convincing characters." Marcel Proust, too, was sceptical about style. "The more I work," he wrote, "the more I am convinced that if one's aim is to express the truth as fully as possible, then one must cease to worry about one's style." Flaubert's opinion was the opposite: "... A well-written piece never tires the reader, for style is life itself, the life-blood of thought."

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succeeded in combining the art of the word with totally convincing characters." Marcel Proust, too, was sceptical about style. "The more I work," he wrote, "the more I am convinced that if one's aim is to express the truth as fully as possible, then one must cease to worry about one's style." Flaubert's opinion was the opposite: "... A well-written piece never tires the reader, for style is life itself, the life-blood of thought."

As we see, the views of the essence of style that are expressed here are completely different. While for Proust style is something in conflict with the life-truth, for Flaubert it is life itself. In the remark by Gorky we can sense a certain disjunction between style and the expression of character that we do not find in the rest of his statements on this subject. Why such differences in the value placed on style? It is because in practice emerges the rich diversity of different functions of style which would seem to give rise to these extreme differences of opinion.

Style expresses a new perception of the world, serving as a kind of catalyst for the thoughts, feelings and meditations of the reader. If, however, it is bereft of the sap of artistic advances, it degenerates into "wordiness" which fulfils nothing more than a merely decorative function. Linguistic "lace" is often a mask for insignificant and ordinary content, passions long since died down and the avoidance of themes of any profundity. Style, on the other hand, is a thing of living strength, though often nothing more than a clever imitation of this strength, for sometimes instead of bearing witness to creative growth and development it acts as a brake to both of these and brings the work to stagnation.

It is important to study these polar opposites that arise through the phenomenon of style from the standpoint of their critical analysis and of artistic practice. It is obvious that a writer cannot work out his style and then write in it for the rest of his life. Style is something formed in the process of tackling those problems of expression with which the writer is faced in life in general and in his personal development in particular. In art it is impossible to achieve something new



in hand have already matured in the author's mind. The thought of how it will be realised is ever present even in creative concepts that have only just started to form. As the form of the dramatic conflict and the relationships between the characters become clear, the more urgently the artist experiences the need to determine which of the forms at his disposal and means of realising his concept are the best. It would be wrong to assume that this always happens in the process of creating a work of art. We often hear of writers first "trying out" various means of expression before they settle for one of them. But very often much thought is put into the question of the basic ways in which an artistic concept will be expressed before the work comes actually to be written.

The playwright Victor Rozov has this to say on the subject: "I personally think for ten months and write for two or three. A work of literature that has not been given time to mature in thought is always a thing of suspicion, and one can always judge this by the work itself."<sup>1</sup> Rozov is convinced that the preparatory work on the play and its actual writing are very different things from the point of view of the role they play as regards analysis. "Before sitting down at your desk, you must think for a long time, contemplate, read works of philosophy, and so on. But the moment you sit down, you must throw all this out of your head. There must be no analysing during the process of work. Put that off until the next morning: you must assign a separate time to it. Once you start writing, do not stop."<sup>2</sup>

In whatever way he sets about his work, the talented writer will always be faced with problems of expression and of the realisation of form and style.

Since the development of art and literature is a function of the development of society in general and form and style are not simply subjective categories but real expressions of the spiritual culture of an age, some theorists are inclined to see them as predestined, something independent of the artist's consciousness which is expressed in his work whether he

<sup>1</sup> *Sovremennik*, No. 8, 1962, p. 90.

<sup>2</sup> Ibid., p. 94.



writing off all the best generalists of whom a great many of us in the Russian literature of the 19th century, through all the stages and mutations of Russian culture, that have been manifested in the various schools and the post-Soviet, had us to hope that one of the greatest talents before them knew what style and technique well can be employed correctly — & to defend the artistic laws governing Russian social realism both on the authority of current writers the conservatives and on the even greater authority of isolated states which represented it. 'We cannot help seeing the expression lead us to hope. It is a stretch a question of 'types' then there is a possibility that these types might be realized.

There are bound to be differences of style within any literary movement but they are of greatest significance to realistic literature. Apart from anything else, a man's or an author's traits and voice will always correspond to subject. It is natural that realism should be as much focused as reality itself. To see its common denominator as an important link in the chain of the literary process is to stress the very essence of this complex multiplicity.

We should seek the principle behind such movements as romanticism and realism not in some common style but in the common creative principles of their poetics, which throw into sharp relief the similarities between different writers and between writers from different countries. Up till now little attention has been paid to its poetics as symptomatic of one literary movement or another, essential though this be to a clear exposition of what is unique to a particular literary movement or school. Poetics and style are closely related, but poetics is a somewhat wider concept.

In any case, the idea of finding one, all-embracing style for romanticism or realism remains at the level of conjecture. And until these conjectures are grounded in facts produced by research, there is no justification for seeing one style, common to a whole movement, as a basic category of the literary process. Even without that, however, style loses none of its significance as one of the most important facets of a work of literature.

<sup>1</sup> A. Sokolov, op. cit., p. 161.



In conclusion and expression of problems that were still  
in course other comments are made. These are repeated in the  
same order as above.

That Russian situation at the end of the 1914-  
15 war and the first years of the revolution was one of  
political confusion and a sense that was growing for  
anarchy in the mind of the leaders. The workers  
and peasants influence had been becoming more and  
more dominant. Early in the history of Soviet Russia  
it was assumed that the work of the peasants in their  
activities that had long ago separated would be  
bring water which fed the marsh and led to the first  
revolution was a change in reality, the new quality based  
the life of man at the time now that the revolution  
had started taking place.

The socialist transformation of society in the world  
early takes the form not only of everything possible and  
desirable but of a long process brought about by the fact  
that the classless struggle of the working masses is the  
way and only then he always demonstrates the contrast  
between reality and the "practical ideal". But his very great  
generalizations require an essentially new quality. Despite  
the most widely differing aspects of social reality and  
subjecting them in subtle artistic analysis, Gorky underlines  
those elements which are in fact in the transformation of  
life and which bear within themselves the seed of the future.

Gorky sees the world in unceasing and everlastingly  
motion and is sensitive to the silent changes that herald  
the development of those elements destined to transform it.  
His imagination was fixed by the active, creative role in life  
which he held to be the true destiny of man. One of the  
expressions of a new approach to reality was the creation by  
Gorky in the period prior to the October 1917 Revolution of  
characters who not only are aware of the injustices of the  
system but also feel within themselves the strength to rectify  
it, to transform life so as to set it on a logical and righteous  
footing.

As Nil, the hero of *The Poor Bourgeois*, puts it "... I know  
that life is a serious business, but it's unorganized, and to get  
it organized will take all the strength and talent that I have



society and by a tendency for the real forces behind movement to be even more closely concealed. The world that surrounded "the heart of the matter", the mechanisms motivating society, became almost impossible to penetrate.

The alienation of man which Marx considered one of the basic characteristics of capitalist society is thrown into sharp relief in this, the later stage of its extreme development of unreality through hyperreal capitalist expansionism became more and more hostile to man and to all human values. The uncontrolled chase of a world which shrinks and catastrophes are part of the natural order of things often gave rise not only to a sense of bewilderment and despair but sometimes even to the feeling of knowledge gained by means of retreat.

Throughout this period of alienation of man and death alongside the proliferation of colonialism and the rule of fearless civilians in contradiction and conflict with both the earth was developing in the arts in such new and deepestening man and his world ways which had much of connection with the basic principles of the socialist tradition but was taking shape. All this must be taken into account in the evaluation of the literary movements which arose at the end of the last century and in the first decades of our century. It was through the constant and struggle with these movements that socialist literature was finally established and oriented to life.

One of the most influential movements of the time was revolution which began and continued throughout the period of the First and Second World Wars of the twentieth century. Revolution is the main theme amongst other forms of proletarianism. We know that revolutionaries were divided into two groups: the revolutionaries and the anti-revolutionaries. In either case revolutionaries were divided into two groups: the revolutionaries and the anti-revolutionaries. In either case revolutionaries were divided into two groups: the revolutionaries and the anti-revolutionaries. In either case revolutionaries were divided into two groups: the revolutionaries and the anti-revolutionaries.

We know that revolutionaries that among them there is a proletariat which wants to change the existing social system. And there is also a group of other revolutionaries who through the study of philosophy and political economy want to change the existing social system. There are two main groups of revolutionaries: the revolutionaries who have no particular social class and the revolutionaries who have a specific social class. There are two main groups of revolutionaries: the revolutionaries who have no particular social class and the revolutionaries who have a specific social class.



between literature and the life of society, the life of the people, the civic virtues of art of which we made mention earlier. In this statement Bely left no doubt at all about where he himself stood, and this position found considerable support in symbolist circles.

Of course, the symbolists did not always stay within the limits of their own credo — in fact they often strayed far from it.

In the period of social upheaval in 1905, for instance, some of the Russian symbolists wrote works that were both interesting and full of civic ethos. And their creative ardour about "apoliticality" quickly melted away for many symbolists later, during the October Revolution and in the year that followed, as they reacted immediately to what was going on in society around them and published works of a truly social nature, directed against the revolution and the people in general. The basic tendency at the time of the birth and during the prime of the symbolist movement was however not simply the rejection of the social aspect of literature but something even more extreme: the propagation of the idea that the civic involvement spells death for art itself. This did not however prevent them from asserting their own work's view in the full along with their own perception of life.

An important feature of symbolist poetry was the cult of the individual expressed in various guises. The self-expression, such a boundless well of expression, was regarded as the supreme value. I live myself like God, wrote Zinovia Gippius. The recognition of the self as the ultimate value, total concentration on one's own inner life and the break with all that was exterior and humdrum are all values that are constantly to be found in the poetry of the symbolists. The development of the individual from the world outside him developed not a part with the hyperactive self which meant that it became the centre of the universe overshadowing everything else concerned with it. It could be everything as everything "the last frontier," declared Nikolai Fedorov. Or everything and as everything "one and only I," Johnson has it. That famous poet Lermontov

"I am not with the crowd, nor am I with you other."



the people and of Government on the part of the latter of  
a number of acts of this kind to prove what it found in  
its investigation to be true. These people have done to us all the damage  
that we can suffer from the public view of us as revolutionaries and  
atheists.

"We are revolutionaries, but we do not profess to share with them  
the idea of God, nor do we believe in the omnipotence and goodness  
of the deity. That would have been something new to the old as well  
as the new schoolmen. These people are not at all satisfied  
with us.

"The people here are very much divided into two classes.  
They are either of those who hold us up as a symbol of the old and  
the dead or else as the people about whom there was something  
else than the idea that they were to be a symbol and stand for  
the revolutionaries here.

"The former are those who are opposed to us at the first  
instance. They are among the bulk of the old  
and the new. This is why the schoolmen also consider us as bad and  
not good. In a certain measure we are considered bad  
because of the fact that our theories and practices do not  
allow them to have experience in the art of revolution.  
The absence of revolution, the frequent and long  
periods over which the English government is left  
uncontrollable and the non-existence and non-revolution. The  
absence of revolution in the greatest degree of each and  
every one of the founders and for the purpose of making  
which founded on these extreme and perfect experience and  
practices of practical revolution. Revolution and revolution  
the love and the love contumacious of revolution. Or  
revolution of its slogan and the names of all the revolutionaries  
that have been made."<sup>1</sup> One would be hard put to find a  
clearer description of one of the basic principles of the  
atheism.

"Some of the revolutionaries like Andrew Ricci and Vachas  
Lalwani strive to give a religious face to revolution  
preaching the "communism" idea and "the spirit of  
the world". But as they saw it, neither of these idea

<sup>1</sup> File, Russian translation, Moscow, 1910, p. 24 (in Russian)  
<sup>2</sup> Ibid. p. 30 (in Italian — W. A. A.)



addresses itself not to everybody — but to a specific social minority.<sup>1</sup>

The idea that there is no connection at all between literature and the life of society and that of the élite of art supported in various guises by contemporary bourgeois theorists too. In one way or another they contrast "true art" for the few with the "mass culture" created by the press, the cinema and so on as highly valuable produce. But the greater and by far most significant part of this "mass culture" is created as the bourgeois theorists neglect to point out, with the aim of morally corrupting and endangering the simple-minded and vacuous vulgar low-tastes and demands which are nevertheless encouraged and cultivated by the ruling circles in capitalist society.

The idea of an art for the élite is as incomensurable for socialist literature as that of a commercial "mass culture". In his article "Party Organisation and Party Literature" Lenin wrote: "We have no desire to become, and shall not become, prisoners of bourgeois shopkeeper literary relations."<sup>2</sup> At the same time he stressed that the new, free literature would serve "not the bored 'upper ten thousand' suffering from fatty degeneration, but the millions and tens of millions of working people — the flower of the country, its strength and its future".<sup>3</sup>

It is, as we can see, easy to distinguish between the socialist literature that was taking shape at the time and the symbolists, decadents and other anti-realist movements of the 20th century that were developing alongside it: on the one hand there is the realisation of lofty social aims of literature and on the other the negation of its social content, on the one the living link between art and the life of the people, on the other the idea of an art for the élite, and lack the study of life through art contrasted with an undetermined form of irrational "insight". And we are perfectly

<sup>1</sup> J. Ortega y Gasset, *The Dehumanization of Art and Other Writings on Art and Culture*, New York, 1956, pp. 7, 6.

<sup>2</sup> V. I. Lenin, *Collected Works*, Vol. 10, p. 47.

<sup>3</sup> *Ibid.*, pp. 48-49.

unified in saying that it is to the October Revolution that we owe both the speed with which socialist literature grew and the way in which its artistic principles developed.

### 3.

The revolution which took place in Russia in October 1917 and the fundamental changes which it brought about in social relations converted to socialism new sectors of the working population not only at home but in many countries abroad as well. The October Revolution gave the whole world real hope that the ideas of scientific socialism could be realised in fact and deed, and the revolutionary transformation of Russia had a strong influence on the intelligentsia, including that of the art world, so that many outstanding intellectuals from all over the world gave their support to socialism. This was all a sign that socialist culture and literature had grown and developed into a phenomenon of international stature. The wave of revolution that swept across the globe gave something qualitatively new to the world of literature: a new epoch in its history had started.

It is only natural that the most favourable conditions for the successful development of socialist literature should have been found in our country. At one time there was much discussion of the relationship between socialist and proletarian literature. This was however, mostly of a purely academic nature, for there was no ultimate justification of the contraposition of the two that took place in the Proletarian literature could never be anything other than socialist although it is not every work, of course, containing socialist ideas that reflects the ideological principle of scientific socialism. The Programme of the Communist Party of the USSR states: "In fulfilling its historic mission the revolutionary remaker of the old society and creator of a new system, the working class becomes the main









a. The social organization factors associated with the third would include the need and desire to have the writer give voice to local / regional characteristics and the function of the 3rd as the function of art as a group or between the surface of the life / environment because the writer's good intentions of social work which the local situation are not fully acknowledged as often the result of the influence of local life which had the intended effect on their educational work.

The second part uses the analysis of and gives qualitative works of literature as important step forward. It is dependent if we keep in mind the differences in all different areas are working toward an aim that there are at the same time we must not disregard the other differences in the particular work which they do have in life itself and the research of their artistic production is the degree and extent to what it can express the feelings and expectations of the people differences which are all over and could not be be an advantage.

There would be no general gain in a study of Soviet literature as of any other socialist literature the most comparisons between the degree to which the popular speaker is found in the work of different writers, it would be both unjustified and unnecessary for the simple reason that what we are dealing with is a process during which both the writers themselves and the relationship between the work they create are changed. This by no means, however precludes the need to analyze the social and political significance of the works of a given writer or to evaluate in the correct historical perspective, the place of one great author or another in the development of literature as a whole or the power of his characters and the links between them and the life of the people.

Sometimes the popular quality of socialist literature is seen as a depreciation of the role of the writer himself, as though he were there simply to relay events, thoughts and feelings that already exist in their finished form, as nothing but a kind of artistic loudspeaker. There is no doubt, however, that the artist fulfills his social function only when he forces us to look at life anew, to see and feel things that did not see and feel before.

Works that are truly permeated with the spirit of the people are created by writers of great talent and of vivid artistic personality. It is they who enrich socialist literature with works of world significance. Its popular quality is expressed in the work of writers who are original and unique, devoted to the revolution, the people and socialism.

It is on this soil that the adherence to the party principles of socialist literature takes root and develops. The chief characteristic of the principle of party loyalty lies in the fact that the writer is openly a champion of socialism, the historic cause of the working class, the whole people, under the leadership of the Communist Party. Apolitical, feigned or real, over-refined aestheticism, praise of the way of life created by capitalism, in fact everything practised and preached by bourgeois writers of all colours is foreign to socialist literature, which counters it with acute and consistent adherence to the ideals of communism. The Leninist principle of the party loyalty of socialist literature blends harmoniously with the popular principle and in fact is the latter taken to its logical conclusion. We must recognise the truth of the idea that the Communist Party spirit is the highest expression of all that we mean by "popular" in art.

The opponents of socialist literature attempt to demonstrate that the party commitment is at odds with free artistic creation, that it is applied from without and acts as a brake upon the latter. It is, however, common knowledge that there is no true art without ideas and that great ideas are the wings upon which it launches into flight. And the principles of communism are the great ideas of our age. The Communist Party spirit lies at the heart of this art not because it is grafted on from without but because it has become the true personal conviction of the writers themselves, the basis of their creative thought and of the feeling with which their work is fired.

Some others view the party commitment as the part played by the writer in a social movement.<sup>1</sup> However important the

<sup>1</sup> See I. A. Volgin. The Firm Stand in Art. Moscow. 1946 (in Russian).













However good are the generalisations made in the best works of talented writers from the school of realists such as their theories and in their analysis are to be seen the seeds of a new hope that they stand apart from the positive idealists who say that the world has given birth. The ethical and social aspect of contemporary critical realism is to be seen not only in the expression of the evils and imperfections of the world both in their defence of humanity and of peace. It is in their hopes for the future when they sing about a new faith in the power of good and humanity, trusting divine grace when they see some combination of spiritual joys and feelings which will supplement help to overcome the faults in the aspirative works of man.

Social realism is the declared enemy of the dehumanising of man which is the main theme of various brands of contemporary bourgeois literature, from that devised by

mass production to the most over-refined works of the modernists and decadents. Bourgeois literature strives to prove that human nature is unchanging and that it would be impossible to bring about any real changes in human relations. This is seen as a function of the power over human nature of our darker instincts, low desires and unbridled egotism and cruelty as a constant need for violence and for the subjugation and destruction of our fellows. Contemporary bourgeois literature has created a cult of cruelty preaching dissipation and cynicism. It not only justifies, but constantly extols those who trample upon the basis of morality, destroying human dignity and committing violence upon the defenceless.

The stability of human nature that is constantly being claimed by not only writers and journalists but by bourgeois philosophers as well is one of the most important arguments used to support the idea that the capitalist basis of society, too, is something firm and unshakeable. By his very nature man remains and will remain as he always was. In spite of all the changes wrought by civilisation, changes in the social relations between people cannot affect the fundamental basis of society, especially the principle of private ownership as the holy of holies—this is the unchanging tune which contemporary bourgeois writers sing.



Although the new books will be distributed via State and local libraries, about one-half of the funds will be spent for transportation, which is important since many of the new books are rare.

The quality of the day and its effects off a week of travel and work might be more easily affected by the presence of a friend than by the absence of one. For instance, the sense of social contact with another might give one more energy after long hours of work and quiet time spent traveling. From the same it can be inferred as follows: If all factors of all other things are constant, the greater the energy the less the subsequent fatigue. This can mean that as the day wears on the tiredness due to consumption of food or lack of sleep will go down if the amount of physical exertion changes from the beginning and the end. The body's need for energy can be met by either physical exertion or by sleep. The body's capacity to meet its own needs is dependent upon the amount of sleep it has had during the day and previous night. It will be anticipated that such an effect of exhaustion would bring an energizing and new generation of life to the body and that it will affect all parts of the body and health equally. In the great majority of cases the exhaustion does not last long. In the case the functioning of which has been most disrupted by the long period of travel and the great fatigue the after hours of

These statements were all well known to the audience and  
the most interesting fact was the statement made by  
one of the men that he had been a member of the  
army of revolution and had been  
present at the several battles of  
Borodino and that he had passed  
through the several provinces of  
Russia and had seen the  
armies of Napoleon. He said that  
he thought that he had seen  
more than one hundred thousand  
men and that he had seen  
more than one hundred thousand  
dead and that he had seen  
more than one hundred thousand  
wounded. He said that he had  
seen more than one hundred thousand  
dead and that he had seen  
more than one hundred thousand  
wounded.

I would strongly urge a personal

1. *Prokaryotes* (including Bacteria & Fungi) are the most abundant organisms.

Drama with music that entralls the listener or with a powerful organ that is capable of expressing the complex world of human emotions.

*What do I care for the Gurlphs and the Chibellines,  
Hellfire and heaven, and similar fare?  
Why then do I, when I start reading Dante,  
Read with a tension I hardly can bear?*

*Even though organ vaults one day may perish,  
Brass rust and flutes lose their magical spell,  
Men, just like Dante, their freedom shall cherish  
While Earth produces his visions of hell*

One may not agree with the measure of scepticism about overthorough historical research into works of art expressed here. We must not lose sight of the fact, however, that in their socio-genetic study of literary works of the past scholars usually ignore their socio-aesthetic impact and fail to reveal what makes them so dear to the present age or in what sense they have become a part of contemporary culture. In contrast with many modern trends Marxist-Leninist theory stresses the active role of art. In the previous chapter we have already spoken of the function of various streams within socialist literature. Now it is time to have a wider look at this question.

The history of literature shows clearly that different ages see with different eyes both the work of great writers as a whole and their books taken separately. How different, for instance, the evaluations of Shakespeare have been over the centuries! During the classical period Shakespeare was despised in England, his comedies admitted to display some talent but his tragedies slated as worthless and demonstrating nothing more than bad taste.

Shakespeare was discovered for the French in the 1750s by Voltaire. He declared the English playwright a genius but one whose work was a strange mixture of complete unconnected elements. "Shakespeare is the father of . . . immorality, but he is also the father of the barbarity

strength to explain their influence on the social consciousness of subsequent ages. There is, however, only a limited amount of truth in this claim.

The study of the social genesis of a work of literature is not enough to determine what will happen in the future. First and foremost for sure it will affect the fate of other ages and generations with differing ideological and aesthetic requirements. And the more the era acquaints itself with historical and other minutiae the more thorough its local literary comprehension, the less room there is for attempts to deduce the very source of the writer's life of a work of literature. At present much research is being carried out into the "background" of various writers, with descriptions of their relatives and acquaintances, the third cousin twice removed of these acquaintances, and so on. All these efforts prove at best a little unproductive and at worst extremely naive. Just as unproductive are attempts to "fit in" the characters and images of a work of literature with specific facts and events from the writer's life as we know it; in this case the meaning of these characters and images as artistic generalizations is forced to go complete by the board.

These minutely historical and descriptive accounts have always abounded. But in recent years they called forth a reaction, as can be seen from the marked dissatisfaction with the kind of research and criticism that concern themselves purely with the social genesis of the work. "Do all those hundreds of millions," wrote Ilya Ehrenburg, "really read *Le Rouge et le Noir* simply in order to get an idea of what French society was like at the end of the 1820s? Or who would dare to claim that *Don Quixote* has had such an appeal for centuries merely because it is a satire on the novels of knightly valour so dear to the Spaniards of the 16th century?"<sup>1</sup>

A similar thought was expressed by Ilya Selevinsky in his poem "Dante", where the poet compares the *Commedia*

<sup>1</sup> Ilya Ehrenburg. *Collected Works* in 9 volumes. Vol. 6. Moscow, 1965, p. 136 (in Russian).

*Drama with music that entralls the listener or with a powerful organ that is capable of expressing the complex world of human emotions.*

*What do I care for the Guelphs and the Ghibellines,  
Hellfire and heaven, and similar fare?  
Why then do I, when I start reading Dante,  
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which is a clear function. Therefore he writes "The first general function of culture and literature goes back to art and taste. If they have any importance, it is the extent to which they are representative of culture." His impression of English culture depends on Shakespeare's work. Culture did not escape much that was in a deteriorating state "Death" in the lack of culture in the creative potentialities of the arts of science. He writes "as though Nature was to be more important in the work of Shakespeare as that is so exceptionally strong and great as one can imagine with all that is low and disgusting the potential of culture disappears".

The Romantics, including the English, were excited by their appreciation of Shakespeare seeing his work as a model of the extreme height and daring art, bursting through all the currents and hindrances, whatever rules. He became something of a rallying point for the Romantics in their struggle with convention and its degeneracy. This did not however prevent Byron from being extremely critical in his attitude to Shakespeare.<sup>2</sup>

The work of the English dramatist was an inspiring example not only for the Romantics but also for many realist writers. We have only to recall Pushkin and the extent to which Shakespeare influenced the formation of his realistic method. While writing *Boris Godunov*, his first realistic work, Pushkin took active note of the artistic legacy of, as he put it, "Father Shakespeare - impervious to worldly influences," wrote Pushkin, "I imitated Shakespeare in the freedom and breadth of his character delineation and the simple spontaneous depiction of his types."<sup>3</sup>

<sup>1</sup> Voltaire. *La mort de Cesar* préface (de l'année 1725).

<sup>2</sup> Collection complète des œuvres de Mr. de Byron, t. IV. Génie. MDCCCLXVIII p. 202.

<sup>3</sup> In his letter to Thomas Moore (May 3, 1821) he wrote "You may call Shakespeare and Milton parades, if you please, but I prefer the Temple of Theseus or the Parthenon to a mountain of burnt brick-work" (*The Works of Lord Byron. Letters and Journals*. Vol. V. London, New York, 1904, p. 274).

<sup>4</sup> A. S. Pushkin, *Complete Works*, Vol. 9, p. 140 (in Russian).



and will always be the most important of all, a marking out  
of man in the flesh as the model for every type and form of  
man and of man's work of all time and."

The present study is the first to make it  
possible to see what part the man age after his  
passing now plays in our view of his life and his  
work, even those of the past. This is probably  
the truest of the ways which can be adopted to understand the man  
after Pushkin's death. These studies in the passed days  
over Pushkin's life had placed on the 1830s and 1840s  
poems of ours were performed there were whole different  
studies at the same time. One of the great works of  
ours which had nothing to do with the Russian Empire  
and its literature performed and discussed the poet's work in  
the suggestion of free society. The Dostoevsky and  
Tolstoy were living in those in their praise of Pushkin  
that he was the exponent of the idea of "pure art"  
completely unconnected with society and its needs. A similar  
idea occurs when he failed to find in Pushkin's work the  
spiritual world content for which he was looking, research  
reported everything that the poet had ever written. The  
conclusion that Pushkin's poetry was really devoid of  
anything which could be of significance to the real world led  
to Dostoevsky's extreme views on for instance the poem "A  
Monument". "Pushkin knows which side his bread is buttered on when he calls upon the wild tribes of the steppes  
since it is quite possible that the more civilized tribes in the  
Russian empire, Finn or 'poor' Slav's peasants, might  
soon disappear the ambitions and caulk-on-the-beur of the  
skillful versifier who took upon himself to don the wreath of  
immortality to which he had no right."<sup>1</sup> However un-  
founded this and other declarations, they do bear witness to  
the changing fortunes of Pushkin's work and the way in  
which it has been differently through different eyes.

The work of Pushkin has come into contact with the new

<sup>1</sup> V. G. Belinsky, *Complete Works*, Vol. 3, p. 553 (in Russian).

<sup>2</sup> N. I. Dostoevsky, *Selected Works in 4 volumes*, Vol. 3, Moscow  
1956, p. 413 (in Russian).



opposite to the right of capital as we like to think and think  
in America.

French labour groups have issued their statement of the  
programme to guide us in our work of action at home and to  
encouraging all other advanced groups the world over

To summarize the point, French labor will take the lead of  
Europe in fighting fascism but through the Labor to the front  
Confederation which it created when it became clear that the front of  
the unions, French labor after fighting and winning  
its freedom and its independence will stand up to fascism.  
In particular no labor union will stand for the front and  
will not stop.<sup>1</sup>

The line of a worker's struggle is often divided by  
different countries. Let us take the workers from  
Communist France who are a broad front and organized  
in a number of peasant associations but who are hardly  
related to France but more than ever Werner P  
Frederich the author of *France from French Bourgeoisie*  
in the outset. With the exception of Georges de Gaulle  
and others all Marguerite de Tocqueville, the French think  
the similarities in the death of Trotsky and the case of  
Borkman has paid very little attention to France. The French  
Communist could appreciate the message taught by  
Peter Kropotkin and Gide among the others, and each had  
France as considered modern rather than modern.<sup>2</sup>

The impact of both Trotsky and Dantonism has been  
and different in different countries. Suffice it to note the  
effect of Trotsky in India and some other Eastern countries  
where he is appreciated less and foremost as a relevant  
philosopher or the education in some West European  
countries of Communists for his idea of the dignity of  
human existence and humility, in spite of the sharpness  
experienced in his work and his passionate attacks upon  
capitalism. One typical example of differing attitudes to a

<sup>1</sup> Anatole France, *Quatre complaintes*, tome VI, Paris, 1920,  
p. 108.

<sup>2</sup> Ibid.

<sup>3</sup> Werner P. Frederich, *France from French Bourgeoisie*,  
1930, p. 57.



And the greater the work, the more people it attracts bringing them closer and provoking similar feelings and thoughts within their minds

The individual quality of a work of talent does not exclude the multivalence of its characters, and this multivalence is the result of something more complex than their being mere ciphers to be brought to life and coloured by each reader for himself. This multivalence is a direct result of the power of generalisation contained within the character itself. Containing features that are typical of real life and of human personality and experience, the vivid character invites comparison with different sides and facets of life. Profound artistic generalisations—and in this lies their great historic and aesthetic value—attract into their sphere of "influence" many of the processes of reality far removed both in time and in character from the reality that inspired the creation in the writer. Don Quixote, Hamlet, Rastugun, Plyushkin and Oblomov, created in a particular period and under particular circumstances, all bear the stamp of the age which gave them birth. But they all contain human qualities which belong equally to completely different stages in the development of society and are therefore constantly renewed and revitalised. When they enter the life of a different age they are invested with new meaning, and it is this meaning which makes for the multivalence by which they are distinguished.

The evolution of the "meaning" of the characters in works of literature can be plotted through a study not only of the life-span of works of the past but also of the way in which contemporary works are received. We know, for instance, that in the poem "Sorokoust" Esenin by describing the "contest" between a train and a foal racing through the steppe was symbolically showing the contradictions between town and country as he saw them during the period when the new social relations were being established. However, this interpretation of the images in the poem is not the most important one for the present-day reader. The poem has preserved its great emotional power, but now it is taken more generally, with more accent on its lyrical and philosophical undertones.



proached all problems of theory in a much <sup>when</sup>  
way, as we have seen from the conclusion of <sup>the</sup>  
*Cornfeld*

Soviet literary criticism can boast some valuable attempts to study literature from the point of view of its function in history. I will name but two of them; the first was published in the 1930s. Victor Zhirmunsky's monograph *Goethe in Russian Literature*, and the second was published only recently an anthology, put together by V. V. Nekrasov, called *Shakespeare and Russian Culture*. These works, based on a large amount of concrete material written from a firm and distinct theoretical point of view, follows the history of the "artistic influences" and theoretical interpretations of Goethe in Russian literature in the conviction that translations are an organic part of original literature, striving to define Goethe's role in the literary development of the 18th and 19th centuries. The authors of *Shakespeare and Russian Culture* pay considerable attention not only to the biography of the man, but also to his influence on the English writers over a long period of time.



In literatures these connections are different and, moreover, besides having his own national heritage to lean on, a writer from any republic can turn to the progressive traditions of the literatures of all the other peoples, and especially to those of Russian classical literature. These traditions, so often appear in other national literatures, interwoven with the artistic experience gained throughout their development as part of the Soviet nation.

A profound and thorough study of the assimilation and the development of classical traditions in contemporary literature will permit us not only to shed light upon some facets of the way the literature of the past has lived on into our time, but also to disclose ever more fully the innovative quality of socialist literatures and the character and particularities of the artistic discoveries which they have to their credit.

If the influence of the literature of previous ages on contemporary literature passes as often as not unnoticed by the reader, it is much harder to disregard when the past and present meet in classical works that are adapted for the stage or screen. The re-creation of the characters from classical works in the theatre or cinema takes place through the art forms of our day, and since the poetics and the stylistic methods of classical literature are quite different from those of the theatre or the cinema, the viewer does not need to be a great connoisseur in order to feel how two ages are interacting. This interaction is not, however, the heart of the matter; the decisive role is played by the way in which the director and the team working with him see the classical work through the eyes of today, for it is what they see that gives its integrity to the film or the production.

A certain proportion of viewers and readers are convinced that an adaptation for the screen or stage must give the one and only possible interpretation of the work in question. But in the history of both these art forms there are hundreds of examples of widely differing but equally good adaptations of one and the same work. In fact the very development of the theatre is to a certain extent the story of the creative interpretation and re-interpretation of the best works of world drama. What we have been calling the "bile"



our progress. But an argument that this is an effort to  
improve the social culture is developing within a closed  
circle with each subsequent step in its history meets a  
resistance of the previous stage. There is hardly any need to  
take the results and oppose them, the facts of history all speak  
against it. And if the idea of evolution turns out to be of use  
in the analysis only for the study of the culture of antiquity,  
how are we to study the connections between our own age  
and those later periods which are nearer to us in time? We  
would need such a multitude of criteria that the very fact in  
itself would be a sign of their inadequacy.

Historical reality is also at variance with Marx's basic  
idea that while the conditions in which we live change,  
human nature remains for the most part unchanged. It is  
hardly likely that Marxists would dispute the postulate of  
Marxist methodology that man and his consciousness are  
formed and determined by social relations. But it follows  
from this that there is no justification for isolating people,  
their pathology and their ethics from the social condition  
in which they live and seeing in this division one of the  
characteristics of the development of society.

Among contemporary readings of the classics many attempts to modernise the philosophy of  
writers of the past. The essence of such a  
methodological idea in the work of a classical author  
due to some present-day philosophical trend,  
thus the true connection between the classic and  
the Polish scholar Jan Kott in his book *On Contemporary* (Warsaw, 1965) reviews  
work in the light of the conflict'.  
views of the historical development of  
supporters of the first of these claim  
according to set laws and that history  
conglomeration of chance events and a  
process, with humanity moving forward  
progress. Those who support the second  
there is no inner meaning in historical  
progress is a mere illusion; and that hu-  
man life is a tragically meaningless existence. Kott a  
writer whose work reflects this



name not a few works which were enormously popular not so long ago, but which now have little to offer of interest for the reader. There is nothing extraordinary in this and it is quite logical and does not necessarily mean that there is something wrong with the works in question. The development of the reader's needs, although progressing steadily, moves in a zigzag of unexpected twists and turns.

Along with the works of the many national writers of our country, the Soviet reader finds much of interest in the work of the best authors from the other socialist countries and in the progressive literature of the whole world. In the elucidation of the active role of contemporary socialist literature and the progressive literature of capitalist countries, it is very important that we should make clear the general and specific ways in which works by writers from the different movements that exist in our day are accepted by various kinds of reader. This complex web of interwoven relationships is as varied as life itself and determines the social and aesthetic function of progressive literature in its basic principles and different manifestations.

The functional study of literature is a law unto itself, and is by no means an easy task. The difficulty lies first and foremost in the fact that the methodology of our research has not yet been fully worked out, and in the enormous amount of material that has to be digested before it can be put to use. To generalise this material demands great care, and the elimination of any fraction of subjectivism. However, all this will have no adverse effect either on the recognition of the functional method of study as one of the most important and promising areas of Marxist literary criticism, or on the intensive development of research in this area, both of which are basic to the study of literature and to its even closer ties with the development of contemporary culture.

## *Chapter Six*

### **THE TYPOLOGICAL STUDY OF LITERATURE**

#### **I**

Writers often blame in critics their predilection for general formulæ and their unremitting efforts to classify literary phenomena, arranging them under different headings and seeking for the laws which brought them into being, etc. After all, say the critics' critics, every talented writer is a unique artistic personality and cannot be squeezed into the straight-jacket of any one "heading". General postulates usually degenerate into mere schematic outlines which cannot take into account the unique qualities of each separate writer.

There is no need for us to contest the uniqueness of the writer's artistic personality, except to stress that this uniqueness is in no way a reason to suppose that the work of one writer is something isolated from and unconnected with the work of another. A writer's uniqueness does not mean that there are no connections between different writers beneath the surface, or that there are no common principles and tendencies to be found in their work. Not only do they exist, but they have an important part to play in the literary process in all the various forms which they may assume. When, for instance, we speak of a national literature and of its development, we are referring both to the work of its many major and minor writers, and to all that is common to different literary phenomena.

The relationship between what is held in common by what is individual, the general and the personal, a question which is raised time and again as we study the literary processes. The history of the multinational literature of the Soviet Union, for instance, cannot be reduced merely to the development of its various national branches even though the connections between them are taken into account. To understand their historical movement as a whole we must show the trends that they have in common. The history of world literature also calls for the close study of those phenomena and processes that mark rapprochements between national literatures, or between the groups to which they naturally fall.

This question of the general and the individual should be approached from the other side, too. Often, for instance, when speaking of the basic principles of socialist realism and its development, writers and theoreticians base their view upon *a priori* postulates without paying enough attention to the specific forms it has assumed under different historical conditions and the unique qualities of every nation. Obviously it is not enough today merely to repeat yet one more the old, well-worn formulae; we must generalize on the basis of actual literary material which will give us a broader and more profound view of the principal tendencies of socialist realism at the different stages of its development and of what is particular to the literature of one country or another, especially to the work of writers from capitalist countries.

All this goes to stress the importance of a typological approach to literary phenomena. We must, however, mention that this approach is regarded as a negative one not only by some writers but by some literary critics as well. The theoretical objections raised are usually in some way connected with the historical and philosophical ideas of Dilthey and Rickert, who asserted that the humanities, as opposed to the natural sciences, seek not to discover general laws but rather to study phenomena that are individual and unique. According to them, there is no justification in the humanities for any general conclusions or verdicts whatever, or for seeking the laws by which some phenomena



expressed from a national point of view. In 1957 the Soviet writer Boris Reizov published the article "Literary Movements" in which he stated: "I denounce the typological study of literary movements and am also denouncing the sale of those who prefer the concrete historical approach". According to him a writer, the inherent fault of the typological approach lies in the fact that it regards literary phenomena as abstracted from the place and situation in which they are born or their relation with the life around them. In other words, it makes them completely meaningless. It is a typical metaphysical way of thinking.<sup>1</sup> Reizov's article called forth a heated debate and his opponents showed even more unanimity in their criticism of the basic tenets of his article than they did in their positive reflections.

In his article "The Study of Literature in Our Age", published somewhat later (*Voprosy literatury*, No. 1, 1957), Reizov briefly reiterated the same ideas, showing that the debate was not yet over. As he put it: "each of the literary movements which play a part in any endeavour has many meanings, depending upon the theme, the social group, the historical circumstances and the historical moment. That is why, he suggests, movements like classicism and romanticism have no typological meaning at all; they can have concrete historical meaning and content. Reizov recognises German, French, Polish or Russian romanticism, but does not see romanticism as an international phenomenon or as a typological similarity".

But romanticism or classicism in one national literature or another are indeed typological similarities. Each of these movements, if we view it solely from the national point of view, includes writers who are artistically different, which is in itself an aberration from the principle of historical concreteness in the sense in which this is understood by Reizov. To be consistent one should not use terms like French, German or Russian romanticism or speak of the

<sup>1</sup> B. Reizov "Literary Movements", *Voprosy literatury* No. 1, 1957, p. 87.

<sup>2</sup> *Ibid.* p. 114.



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I often get the idea that we are not giving them all the credit they deserve. I am thinking of all the work and I think it's great that there is a lot of work being done by these other organizations. There is a lot of good going on. I think there is a lot of opportunity here for more. I think there is a lot of room for growth. There are people here at the PEP who believe and contribute to the belief that there is a lot more room for growth and for more work to be done. I think there is a lot of room for growth. There are people here at the PEP who believe and contribute to the belief that there is a lot more room for growth and for more work to be done.

I have observed much behaviour which can be described as  
"part of a set response" or "an automatic response". In particular it has been  
shown that a subject can be "set" into a state of tension by repeated  
stimuli. This stimulus situation when generalized to other stimuli and situations  
can produce a corresponding state of tension and anxiety. It is  
well known that a primary function of the limbic system (the amygdala)  
is to encode the results of threat and danger. The result of this  
process may be to store those experiences in memory and to  
have other threatening experiences or the similar features of the former  
experience as a whole. This is an unconscious process and it is  
held in existence as if the experience were a single stimulus. It is the  
process of "recalling" as it holds an encounter between two or  
more of themselves in the mind.

They are writing the known nothing is ever repeated. In literature there are repetitions, and there exist so many different forms. But the heart of the matter lies in the fact or how the parts they play within the art of literature. Repetition will occur in every creative writing, but it is broader than the contents of any particular work. It is the individual style of a writer or the general literature of a given period. However, the living growth of literature can never be reduced to these repetitions. At the same time we know that every great work of literature calls forth a series of imitations which are nothing more than copies of something which already exists in its ideal form. Admittedly, this is also a kind of repetition, it has nothing to do with the art. True creative writing does not circumstance such



problems. The typology of literary movements, for example, naturally touches upon questions not only of their literary types and the expression they have found throughout world literature but also of the different types of literary movements or trends including the purely national expressions of the two movements. Then there is also the question of the various formations within one literary movement or trend and so on.

It must be that even more profound differentiation will in the typology of genres not only because they are so many by nature and because of the long history of so many of them but also because of the complex transformations through which they pass as they change from one literary environment to another.

In order to make a typological study of these various literary forms it is very important and perhaps even imperative to hold at least these two basic principles: a) that we always keep in mind the specific nature both of literature as a whole and of its various aspects, and b) that we base our study on one's set of principles. These two are connected. Literature, as a specific area of our spiritual culture of itself demands that we adhere to such principles as we study it in all its diversity. Keeping to one set of principles does not mean slavishly looking at everything through the same pair of spectacles, as it were, so it is natural that these principles should modify as we study different aspects of the literary process. But only through the uniformity of the basic principles of typological study can we reach comparable results.

## 2

Let us take a closer look at some of the principles upon which the typological study of literature has always been based. One of these is that of a commonly-held outlook. In its pure form this principle does not come much into play, but it is rather popular in what we might call a "retouched version".

1 Lavretsky suggested long ago that in Russian literature there existed a trend of revolutionary democratic reaheen-

which he saw represented in such writers as Chernyshevsky, Nekrasov, Herzen, and Saltykov-Shchedrin. This idea gained much popularity and at the same time met with serious objections, and the critics started to construe a school of revolutionary democratic realism in many other literates according to Lavretsky's model.

The principle of isolating for study a school of revolutionary democratic realism is something distinctly connected with the writer's outlook, but this did not prevent Lavretsky from taking some particularities of this branch of realism from the point of view of typification as well. The logical application of this principle would demand that it be equally applied to other movements within Russian realism as well. Lavretsky did not, however, do this, but stopped short at simply pointing out that a critical realist school also existed alongside the revolutionary democrats an obvious nonsense.

This was not, however, the end of his self-contradictions in his typification of reality. Herzen is very different from, say, Shchedrin, and it would be extremely difficult to place them within one movement. Writers, on the other hand, like Tomskovsky, Reshetnikov and Nikolai Uspensky, who were not revolutionary democrats, are close in many important respects of their work to Nekrasov, Chernyshevsky and Shchedrin.

The idea of ideological similarity was traced by D. Minsky (*Literary Encyclopaedia*, Vol. 9, "Realism", Moscow, 1935) with more consistency but with a certain amount of vulgarisation of this principle. He found three basic types of realism in Russian literature that of the bourgeois and that of the gentry, that of the revolutionary democrats and that of the proletariat. Without straying outside the field of general ideological judgements he could not characterise the features typical of one or another realist movement. This was impossible to do while he "jumped together", as it were, the work of, for instance, Pushkin, Gogol, Dostoyevsky and Tolstoy into one category, that of the realism of the bourgeois and the gentry, without taking into account the profound individuality of the realism of each of these writers.





and that is all the more true of the other works of that period.  
great writers

One desire to stress the similarities between English  
different writers has led Pospelov either to take them and  
the factors to make use of general formulas which would  
over-simplify the content of art and culture and the  
literary process as it is. As, for instance, he claims the  
ideological principles held in common by the "green  
poets" and such "democratic patriots" as  
writers Tolstoy, Akhmatova and Dostoevsky all seem to  
justify the patriarchal way of life and were severely critical of  
that section of the gentry which, directed by the pleasure  
of the free mind and of building a career, became more and  
more spiritually corrupt, losing its contacts with the people  
and misusing its power and wealth. However, in their  
criticism of those members of the gentry who entered the  
army or the civil service these writers did not go so far as  
true satire, and the part played by criticism of the second  
type in their work is not large.<sup>21</sup>

Those who support this idea of ideological similarity<sup>22</sup>  
typological principle do not take into account the fact that  
one and the same outlook or a related outlook can be  
expressed in literary forms that are completely different.  
Voltaire, Diderot and Rousseau were very close in their  
ideas and views, but quite different in their work. Voltaire is  
usually placed among the classical enlightenment, Rousseau  
seen as a convinced sentimental and Diderot as one of the  
most outstanding realists of the Enlightenment period.

In this typology of literary phenomena from the point of  
view of similar outlooks we can clearly see that little account  
is taken of the specific nature of literature and that the  
artist's outlook is unjustifiably identified with his art. Besides  
all this, the principle of a similarity in outlook, however  
applied by the student of literary movements, offers no  
potential for the study of, for instance, the typology of  
genres or of the changing forms through which literature  
has developed in different periods of history, which is yet  
another proof of the inadequacy of this method.

<sup>21</sup> G. Pospelov, op. cit.



compulsory character of grammatical meanings," he adds "forces the poet to take them into account; he either *surrenders* for symmetry and respects these simple, reiterated and distinct schemes, based on the binary principle, or else he reacts against them and sets off in search of 'organic chaos.' If we can state that the principle upon which a poet bases his rhyme is either grammatical or else anti-grammatical, but never *aggrammatical*, then we can apply this concept to the wider sphere of the poet's approach to grammar in general. There is a profound analogy here between the rule of grammar in poetry and artistic composition based either on an obvious or on a hidden geometrical structure or else upon a rejection of geometrical form. And if the principles of geometry (typological rather than metrical) contain 'magnificent necessity' for painting and the other visual arts according to the convincing calculations of art-critic linguists see the corresponding 'necessity' for verbal action in grammatical meanings."<sup>1</sup>

The predeterminate nature of the linguistic forms used by the writer serves, as Jakobson claims, as the source and determining principle of his verbal construction and its inner harmony. And it is the grammatical forms and their combination that determine the very construction of a work of literature and its aesthetic properties. "When an unprejudiced, careful, detailed and unified description reveals the grammatical structure of a particular poem, the picture thus discerned of the choice, organization and correlation of morphological classes and syntactic constructions can amaze the reader with its unexpected and strikingly symmetrical arrangements, its proportional construction, its artistic clusters of equivalent forms and its sharp outlines." Incidentally, these judgements make obvious the inability of the structuralists to explain the aesthetic qualities of works of literature. To announce that the whole effect of poems lies in the relationship between morphological classes and

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<sup>1</sup> R. Jakobson, "The Poetry of Grammar and the Grammar of Poetry," *Poetry Portfolio* (Harvard University 1951), p. 43.

"Ibid." p. 43.

syntactical parallels or contrasts means, in essence, to say nothing while giving the appearance of saying a great deal. The most fiery eloquence cannot move to both the unsophisticated and the informed reader that, for instance Pushkin's poem "I loved you" makes such a profound impression not through the emotions so vividly expressed in it but merely through the symmetry of its grammatical categories.

However, what interests us now is first and foremost an understanding of the structure of works of literature. Like the structure of other social phenomena, it cannot be reduced merely to the relationship between "pure" forms. When we speak, for instance, of the structure of capitalism society, what we have in mind is primarily its division into classes and only then the real connections and contradictions that are to be found between them. And in a work of literature, taking into account its unique and specific nature, structural relations concern not only form, but also content. Following this, structure is not something complete in itself, cut off from the real world and the world of art, but it carries a vital connection with the raw material of reality and with other artistic and literary phenomena.

Their defence of this idea of the self-sufficiency of the structure of a work of literature brings many neo-formalists to negate any typological generalisations and to see the work of art taken entirely on its own as the only aesthetic reality. Since this is so, when the adherents of structuralism and of the neo-formalist movements attempt some kind of literary comparison, they can offer us nothing but thin abstractions, devoid of any real content or significance. In the article quoted, Jakobson notes that he has analysed and compared the Hussite Chorale, the poetry of two English lyricists, Sir Philip Sidney (16th century) and Andrew Marvell (17th century), two poems by Pushkin and poems by the Polish writer Norwid, the Bulgarian poet Khristo Botev, Alexander Blok and Ossip Mandelstam. And in all the works which he studied in this way, by writers from different periods and different nations, Jakobson saw the embodiment of the same "simple and distinct scheme, based on the binary principle", found syntactical parallels and sonal repetitions.

and a solid plot. He seems to feel that the best way to make a story interesting is to have it built up to a peak of suspense. In this case the author can't help himself from getting into a situation which will lead him to a dead end. This is what happened in "The Man Who Would Be King." And so the author has to invent a new twist to get out of the dead end. But he does this in such a way that the reader gets interested again and again until at last he finds himself in the same place where he started off, only to find that he has been led into a trap.

### 3

But the story is still just one place in a book which is full of other, more important situations. There is another point to notice here, probably the most important of all, that these other situations and scenes may have had a considerable influence on the story. This is, of course, true, but I think it's better to look at the influence on the other situations between scenes. There are two kinds of conflict in a story. One is the conflict of the characters with each other, and the other is the conflict of the characters with their environment. These two conflicts are usually linked together, and when we look at the story from the structural point of view, we can see how they are related. We can see how the characters through their own personalities affect the environment, effect that appears to be an indirect effect. It is important in the structural view of literature, however, to approach it from the structural point of view, and the structural approach shows us the environmental perspective, and the methods through which the individual units of literature are carried over.

The structural basis of works of literature reaches the conflict that is experienced on a particular level through the work of art. Such is the theme of the conflict and its particular expression we can have a clear idea of the structural basis upon which the work is built. The truth of the book, however, cannot in this particular case be taken separately from the character of the work's inner conflict. In its turn the conflict and the particular form it takes determine to a significant extent the characters and the way they are placed in the narrative, for the writer has always concerned not simply a "pure" and abstract conflict, but one which takes place between heroes and characters who have situated in one way or another in his creative consciousness. The

development of the conflict determines not only the relationships and contradictions between characters, but also the correlation between the various sides and component parts of the work and its inner structure.

We should not identify the conflict with the plot, for they are far from one and the same thing. The plot, for instance of *A Hero of Our Time* is made up of a series of separate and to a large extent independent episodes, each of which shows the hero not so much from the point of view of his everyday life among others as from that of his psychology. The plot of the novel as a whole is not directly aimed at disclosing the tensions between Pechorin and the society which produced him, those between the outstanding individual and society. But it is this which is the basic conflict in *A Hero of Our Time*, finding expression in all, even the most intimately psychological, of the scenes in the novel.

The plot of *Dead Souls* is developed as the travels of Chichikov and his meetings with landowners, bureaucrats and domestic serfs. However, the inner conflict of Gogol's "poem-novel" is not contained merely in the conflicts between a clever businessman, and the serf-owning landowners and stupid bureaucrats. The true conflict lies much deeper, in the sharp tensions between this moribund, parasitic world and the living strength of the nation, between "the masters of life", mercenary and worthless, and the Russia of the people.

The conflict also exists where there is no plot, for instance, in lyrics. Obviously, any conflict in a work of literature reflects the contradictions inherent in life itself. However, the ways and means by which the contradictions of reality are reflected in a work of literature show a wealth of diversity, as we well know. And they are diverse not only in different literary movements, but also within the bounds of one movement, for instance, of realism.

It does not, of course, follow from here that between the conflict and the means of its expression there are no inner connections. What we have in mind here is not so much the conflict in its general, "sociological" form, as it were, but the conflict that is concretely expressed and developed within a particular work of literature. Between this concrete conflict



In the second half of the 19th century new elements, as we have already noted, appeared in Russian realism. There are three peaks on the literary horizon at the time: Tolstoy, Chekhov and Dostoevsky, and not one of the three belongs either to the Pushkin or to the Gogol school. And each of them sparked off new artistic trends not only in Russia, but in the literature of the world as a whole.

The work of Leo Tolstoy examines not only the conflict between the individual and society, but also the individual's search for unity with the people through the re-assessment of all social establishments. If previously the individual, his development and his rights, had been the starting-point and the "norm" for a study of the life of society, Tolstoy, never lost the attention he gives to man's spiritual development no longer took the aspirations of the individual as his "norm". Tolstoy's social and ethical ideal is a shared sense of justice.

Like many Russian writers, Tolstoy was a champion of the people. In *War and Peace* in particular he demonstrated its decisive role in the historical development of society. But it was not the only thing characteristic of Tolstoy as a writer. He gave a profound reflection of the disastrous effect upon the people of the social and spiritual oppression under which it was subjected. We have but to recall the popular novel *Resurrection*. Depicting the individual's search, the writer reached the idea of the historical inevitability of man's rebirth, a rebirth that is possible only as a result of hunting "the madness of selfishness". In showing the fate of ordinary people in contemporary society, Tolstoy reached a profound understanding of the absolute need for change in the life of the people, so that in his rebirth of the people merged with the idea of the rebirth of the people as a whole.

Tolstoy undertook a courageous re-appraisal of the social, material and spiritual values of the age and a crucial review that went to make up the life of a society of ownership, his which gives its extraordinary breadth to his epic art. At the same time the embodiment of the idea of the rebirth of man and the people's rebirth meant the closest link to man's inner world. Starting with his first



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shows the most varied stages, from all depths the presentation of the human personality, its greatest spiritual strength and the communion with the high ideals of humankind. Tolstoi a great historical figure in the original development within his work of aesthetic, psychological and ethical epic narration.

The epic and psychological realism of Tolstoi is not simply a continuation of the realism of Frost, Lin, Gogol and Lermontov. Great development in the work of his predecessors, not only in Russian literature but in that of the whole world the epic principle takes on new content and measure in his work. In his psychological studies Tolstoi has something in common with both Sterne and Lessing. However, the Tolstian "dialectic of the soul" is somewhat completely new in literature, and his synthesis of the epic and the psychological opened up vast new potential for the aesthetic discovery of reality through literature.

At the start of the twentieth century Tolstoi's influence was felt more in West European literature than in Russian. We have only to recall the impetus given by the author of *War and Peace* and *Resurrection* to the work of Romain Rolland, Roger Martin du Gard, Anatole France, Galsworthy, Shaw, Heinrich Mann, Zola, Pruz, Vane and many other writers from a variety of countries. Tolstoi's heritage is widely felt in Soviet literature, from the first steps towards its formation right down to the present period of its development. This bears eloquent witness to the greatness and real worth of artistic experience and the artistic discoveries for which Tolstoy was responsible.

The distinctive feature of Dostoevsky's realistic works, on the other hand, is the depiction of the inherently tragic nature of human existence and of the human destiny in a society of private ownership. He paints a vivid picture of the sufferings of people brought upon them by social injustice, and shows the "humiliated and insulted" in their hopeless struggle against social evil. Sometimes, however, Dostoevsky was inclined to view these conflicts as the age-old and inevitable drama of human society in general, and often the features of his own particular age took on for him the attributes of the eternal and unchanging.



and upon the right of the Indians all the present, and the  
Indians were armed and kept watch over the town for the rest of  
the day. The next morning they took up their march and the French  
and their Indians passed the day in great perplexity.

Charles for his part turned his attention to other form of reader and other questions raised by life. With the prodigious and artistic expression that were typical of him he depicted the vulgarities, perversions and passions of life and the way they cause man to conflict with the body and want of health, creative being. He exposed in full the stagnation, inertness and ignorance which expand in many different forms at the turn of the century. Ignorance and ignorance he contrasted with the growth of culture and learning and the progress of human society. Charles connected with this is his poetic elevation of work, what "is now not only as the cure for stagnation but also as the

He then asks the teacher to highlight an existing source from which would spring new values for IADIS.





## **Chapter Seven**

### **PROGRESS IN LITERATURE AND ART**

#### **1**

Is there such a thing as progress in art? Is not the application of the concept of "progress" to the sphere of art merely an academic exercise? If on the other hand there is progressive development in the world of art and literature, then in what is it expressed and how is it connected with social progress? In the past few years these questions have been submitted anew to lively discussion at specialist conferences and in the press of many different countries.

We know that the question of progress in the life of society and in art has been a subject of speculation by scientists and philosophers ever since the time of the Enlightenment. In different periods of history it was viewed in different ways. In the twentieth century it has become truly a key question for the scientist and the philosopher.

The October Socialist Revolution was an important event in the life of society, profoundly affecting humanity's views both of the present and of the future. It gave great hope to millions throughout the world, hope that was immeasurable with the confusion and fear which the revolution engendered in the ruling classes, among those who were firmly wedded to the idea of private ownership as the basis of social system.

The minds of men were affected in a different way by the First and even more by the Second World Wars, which brought such disasters and suffering to many nations and sacrificed millions of lives. The danger of thermonuclear war that has arisen in the last decades brings to mind the

more advanced. In contrast with that the Brothers' system. The others are interpretive parts which make up stages of art's progress or regression. And on this score of course get it mixed up. Right and wrong are not the high point of the Italian Renaissance. But isn't the interpretation of art's history nothing but a story of art and the others of the Quattrocento there appears to be no art and there are different times? Right and simple because they were less experienced but because they wanted to express something different something inherent in the life and the outlook of the 15th century? A similar idea has been expressed by the Frenchman Jean Le Gastard. He says that there is no progress in art. There are only changes. There is, of course, progress in technique, but we cannot consider that Rembrandt's technical progress is compared with Goya. They had a different approach to things, and the tasks they set themselves were different too.<sup>1</sup>

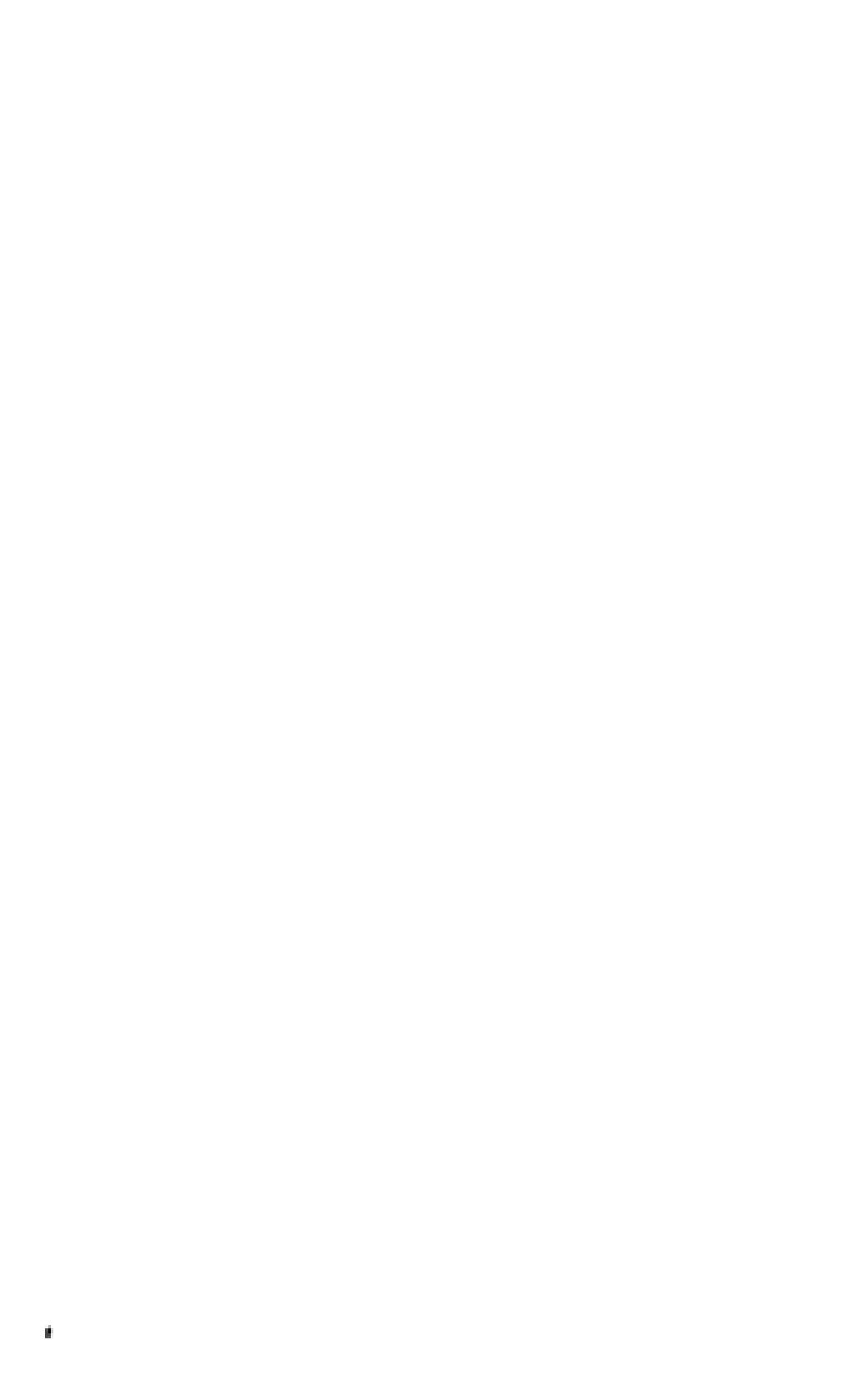
It would obviously be a徒劳 task to set up the artists and writers of the past "in order of greatness" or create a kind of ladder with different rungs for different great artists according to the place they fill in the development of art. We could never prove, nor would we ever need to, who was "greater" or "more progressive" Goethe or Shakespeare, Beethoven or Mozart, Rembrandt or Leonardo da Vinci, although this does not make it impossible or unnecessary to value differently the role and significance of different artists.

We could never compare the value of the work of Dostoevsky with that of Chekhov, while we can see obvious differences between the work of, for instance, Dostoevsky and Garshin from the point of view of artistry and from that of their historical significance. The fact of such comparisons, however, does not make the work of Garshin or of other such writers lose any of its own aesthetic value; it still has the power to attract the reader. Or we could cite

<sup>1</sup> I. Ehrenburg, *Collected Works*, Vol. 6, p. 464 (in Russian).

<sup>2</sup> *Les Lettres Francaises*, 1961, 19-25 novembre, p. 8







but also those aesthetic achievements in the world of art which by retaining their significance over a long period of time characterize the growth of our artistic culture? It is this concern about art through the movement expressed in art but because art is a reflection of the movement of the spiritual and aesthetic needs of man, and as it is because it is one of the most important expressions of man's creativity and spiritual strength. The evolution of art shows clearly how man and society do not stop at what has already been achieved. The artist's mind is attracted by what is still seeking to discover it and to create spiritual and aesthetic values unknown before.

And although this combination of tradition with innovation is something not confined only to the sphere of art (similar processes are to be found, for instance, in the evolution of science), we are dealing here with a special case. In art the link with tradition is not limited to the personal experience and is not confined to the experience of an individual artistic type or genre. We can find links between artists from different ages, between completely dissimilar movements and between different art-forms. In principle this link is not confined neither by space nor by time, though this does not mean that it is universally applicable to each and every art.

The continuous movement of the process in general, and the role of tradition and of artistic innovation as a most important factor in artistic progress are denied by many of those scholars who take up an idealist stance. The English philosopher and art critic R. Collingwood insists that there are no hidden links between different works. "...One work of art does not lead to another; each is a closed monad, and from one monad to another there is no historical transition."<sup>1</sup> Collingwood completely denies any historical development in art. "Art, as art, has no history. Art means the aesthetic activity, imagination and imagination is the act of presenting to oneself a complete, self-contained, monadic world which exists only in and for that act... From the aesthetic point of view for which alone art exists as art."

<sup>1</sup> R. Collingwood, *Essays in the Philosophy of Art*, Bloomington, 1964 p. 152



This is just one such basic link, connected with both the world of perception and other spheres and planes, which are also connected by means of progressive and cultural evolution. It is also connected with the development of the aesthetic and artistic culture of the epoch, which is also a basic factor.

It is claimed that art and social progress is based on dialectics, and that culture is the "language of the consciousness". Therefore, there must be some kind of communication between them. In other words, it is necessary to understand the basic laws of development of culture and its connection with the epoch. We can think that such researches as history and ethnography ought to explore the basic principles of the development of culture. This is because art always reflects the fundamental principles. That is why it is art which can reveal the most important features of historical evolution, otherwise it will only give us an abstract account.<sup>1</sup>

In another article of Stepanov, there is a brief and lucid explanation of the artist's role in the work of art:  
"The artist - who is free and is the art of himself - uses the experience he has accumulated over the life of the epoch to express his own view of the state of the 'mankind'."<sup>2</sup> In other words, the artist, who is the art of himself, uses the experience he has accumulated over the life of the epoch to express his own view of the state of the 'mankind'.

## 3

The interaction between culture and culture, which is one of the main links of progressive development in art, determines the ways and forms in which a particular subject upon which even those who uphold the idea of progress are by no means in agreement. Artistic progress is often seen as a process in which the width of life itself changes, grows broader and more complex and where new facets of reality are assimilated into the human consciousness. Parshulian, for instance, sees an essential ingredient of man's artistic development in "the broadening of art potential and the appearance of new ways of reflecting reality with profundity".<sup>3</sup> According to V. Shestopalov

<sup>1</sup> N. Parshulian, *On the Progressive Nature of Artistic Development*, Moscow, 1964, p. 63 (in Russian).

progress in art is to be seen first and foremost in "the artistic assimilation of new facets of reality and of the new man, with art developing alongside the march of history, creating new means of expression and widening the sphere of aesthetic perception. All these facets of the innovative development of art are naturally linked with the enrichment of its humanist content, connected ever more closely with the revolutionary changes in the life of humanity today."<sup>1</sup> As for the broadening of the boundaries to the study of reality through art as one of the characteristics of progressive development in art, the Bulgarian scholar K. Goranov has firm opinions: "The potential for the generalisation and transformation of reality into art grows with the passage of time. Artistic progress is to be seen first and foremost in the broadening of this potential."<sup>2</sup>

The historical and epistemological approach to the study of artistic progress is not only correct, but is also essential. However, in the form in which it is often applied it is inadequate on several different counts. The assimilation of new facets to reality cannot of itself be a determining factor in artistic progress. In discussion of this subject too little account is often taken of the results of the artist's work, that is to say the aesthetic treasures created by the artist, and they can be of differing value in the way they deal with what is new in life.

Equally unjustified are all attempts to reduce the evolution of art to a broadening of the potential for studying life through artistic means. This potential is not of itself one of the qualities of art. Admittedly, until it has been realised, there can be no talk of progress. But once it has been realised, it is the quality and level of the artistic generalisations and their social and aesthetic value that defines whether there has been any progressive movement. As we see it, this is one of the most important features of artistic

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<sup>1</sup> V. Shcherbina, *Lenin and Problems of Literature*, Moscow, 1967, p. 34 (in Russian).

<sup>2</sup> K. Goranov, *The Image and Its Historical Existence*, Moscow, 1970, p. 449 (in Russian).

processes of word formation which, and above all, the connection between the individual elements of the word and the function of the word, i.e., its semantic status or "poeticity." The other forms of poetry are based on greater or lesser degrees of reduction of the word itself, i.e., on greater or lesser loss of the level of culture and the hypercultural orientation of their whole being. "The poet's art is also and the poet's theory relate to the kind of social changes in the same things given the definition of the word."

Using the specific features of poetry when tried in different artistic movements, Schiller called out the reader the other abstruse difficulties relating to the question of Schiller's theory of new music and sentimental poetry. "We can only now consider methods in which poetry grows up after."

The concept of "style" has been an important one ever since the time of Winckelmann to define important periods in the development of the fine arts and of architecture. In this way the history of West European art is distinguished by the Hellenistic, the Gothic, the Renaissance, the Baroque, classicism, and so on. Taken in so wide a sense the concept of style also includes general aesthetic principles and becomes similar to a certain extent to what Schiller called "method." If we take into account the evolution undergone by the concepts of style and method and their differing content at least in some spheres of culture, it would be natural to describe important stages in the development of art as "trends" or "types" of artistic work. We naturally should keep in mind not only the processes that take place in some one sphere of art or another, in, for instance, literature, but also those that take place in all its different forms as well.

The question of the relationship between different stages in the development of art and between different types of work continues to be the subject of heated debate. Those who hold that there are two basic streams, realism and

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<sup>1</sup> Friedrich Schiller, *Über naive undsentimentale Dichtkunst*, Leipzig, 1929, S. 24-25.

<sup>2</sup> Ibid., S. 25.

<sup>3</sup> Ibid.

anti-realism, to be observed throughout the whole history of world art have no difficulty in resolving this problem. According to them, the realism that came into being in primitive art developed through many different periods. Each new period is a natural link in the chain that forms the gradual movement of art along an ascending line. As for anti-realism, they see its role in the historical process as something essentially negative. At best it emphasises the achievements of realist art. All this would be interesting in its own way if only it bore some relationship to reality. But, as the discussion on realism that took place in 1957 showed, this idea cannot hold up to serious criticism.

First and foremost, those who supported it were unable to prove that all important movements and significant works in world art were realist in their basic aesthetic principles. In their attempts to give a basis to their views, the champions of the "realism and anti-realism" theory have recourse to a free, if not to say arbitrary, interpretation of the most important processes of the history of world art. The first of these was their identification of realism with the life-truth. However, both during the discussion and afterwards it was shown with the aid of many examples that the life-truth may be expressed not only in realist art, but equally well in works from other art-forms. All this does not detract from realism itself its basic qualities and its historic importance.

The idea of various "types" of work is developed, especially with reference to literature, by L. Timofeyev. He considers that realism and romanticism are not only specific artistic methods, formed under particular historical circumstances, but also types of work which at different times in history have defined the characteristics and the basic features of the literary process. According to Timofeyev, these types of work "are to be seen in the most diverse forms and relationships in any artistic method that arises in the process of development of the history of literature, once in them are expressed the general features of the imagistic reflection of life itself".<sup>1</sup>

<sup>1</sup> L. Timofeyev, *Soviet Literature. Method. Style. Poetry*. Moscow, 1954, p. 60 (in Russian).

It goes to show a certain standard which I have. I am a man of 40.  
and I have quite often written to him and asked him to do  
more of those stories like that for me. He is a good man  
indeed, especially a boy. I am a man of 40, and I have written to him  
now, and he has not written back again. The last time he did write  
to me was about a month ago. But he has not written again.

which are now in the possession of the friends of the  
cause & in a generalization of which I trust we do the cause much  
the greater service & pleasure to the friends. Friends will do well to  
keep this and always direct it where such "counsel" goes to  
the friends. If we do not do so, we shall not have the  
advantage of the cause. The loss of friends & friends & personal  
friends are the chief loss of the cause of freedom & from a like  
loss, friends & friends & friends & friends & friends & friends  
friends & friends & friends & friends & friends & friends & friends  
friends & friends & friends & friends & friends & friends & friends

In the case of the *Leucostoma* the fact of the "type" of soil  
is more or less important than the nature of the vegetation.  
The soil may be sandy loam, clay or loam, peat and so forth, but  
the plants are found in the same soil throughout the country,  
though the species and number of individuals  
varies from one district to another.

It is the basis of Fombergen's critique for the present literature's relationship to reality and also in the sphere of the narrowing of his research interest. The author of the most unprincipled and attempt to speak a little about these attempts.

To take the knowledging of perception as the chief end of artistic thinking as the basis of progress in the art-sphere is equally inadequate as such because we would ignore the material and the individual factor, also because we would not take into full account the spiritual nature of art. While, for instance, literature, which does

for instance, illustrates one particularly simple application principle.

said to disclose the real processes of life, we cannot regard, say, architecture as one of the means by which man reaches a cognizance of reality. In the same way we could never evaluate the decorative and applied arts from the point of view of the deepening of our knowledge of the world. But in other spheres of artistic culture, too, the character and role of the cognitive principle are not identical. It is easy to see that there are significant differences in this respect between music and the cinema, the theatre and sculpture, and so on.

It by no means follows from this, of course, that some art-forms are connected with the movement of life and therefore "take part" in the artistic progress while others are something to be seen as standing aside from both. The point is that life itself is something much broader than at times it would seem to the scholar, and the links with life itself and its reflection are more diverse than some theoreticians will allow. The content of life in the widest sense of the word includes, as we have already noted, not only the "visible" processes in the material reality around us, not only social and political relations, daily life and so on, but also the life of the human spirit, including those aesthetic needs which go to make up an essential element of this life.

Architectural works embody various general ideas of their time and the aesthetic outlook of the people of a particular period in history, but more important, they serve their practical needs, which also pass through stages of change. To a certain degree the same can be said of the decorative and the applied arts. From this point of view there is no doubt that they reflect the life of human society, but reflect it in a way that is all their own and each of the different art forms reflects the same things in its own specific way. Even in those spheres where an important part is played by the cognitive principle it is not to be found in "pure" form. In literature, for instance, along with the assimilation and study of what already exists, the writer opens up the world of what is possible and desirable, and the artistic generalisation of what already exists is interwoven with the incarnation of the ideal. Severe and tragic truth does not exclude the most daring dreams, the unlikely and the fantastic. The

The most striking feature of the Renaissance was its  
atmosphere of optimism and the belief in the possibility of  
realization of the goals of life and in the value of man.<sup>1</sup>

The quest for a better life seems to have been the  
basic theme of the Renaissance. But there are also other  
aspects of the Renaissance which are important because  
they bring into view the fact that there is more to it  
than the movement for better living and for better life. There  
are also a number of other movements associated with  
the Renaissance, such as the rise of the printing and book  
trade in Italy. These were just as much a part of the  
movement.

The cultural profile of Renaissance literature has got  
attention as the representative culture of Europe in  
Renaissance and has had great influence throughout the world. The art of  
the Renaissance represents a new and distinct style of art. It  
is a style that emphasizes richness and variety of colour, for the  
art of the Renaissance represents the beauty of colour, for the  
renaissance style emerged from the Gothic and the  
Renaissance style is a Gothic style, which is a style that is  
based upon colour, which is a style that is based upon colour  
and colour itself is the characteristic of one of the main  
features of the art.

The emergence of the renaissance literature and its  
style could not have been influenced by the efforts of the  
Emperor. His influence could not have been  
influenced by the great emphasis placed on some of the great  
Renaissance writers on the work of their time and  
influence of a certain writer and therefore indirectly  
the gap between humanism and life as a  
developing and the contributions made by the  
humanist.

The social aspects of the cultural development and  
activities, as reflected in the work of several writers, are  
closely connected with both the atmosphere and  
of the intellectual but also with his indifference to social  
political problems. While the writers of the Renaissance

<sup>1</sup> V. Nipper, "The Tradition of the Renaissance and the  
Development of French Poetry and Drama at the Beginning of the  
17th Century", *Renaissance Literature and the Problem of Art*,  
p. 340 (in English).

devoted much of their attention to the depiction of the life of the feelings and to man's tussles with an ascetic morality to create a "natural" man who would repudiate the accepted canons of the Middle Ages, classical authors give their main attention to the depiction of man's civic predestination and the embodiment of those ethical principles that arise out of his awareness of his duties to others and to society.

Significant in the work of classical writers is the depiction of heroes in conflict with characters who exemplify evil or a refusal to accept lofty moral principles. The high value which the classicists placed on the faculty of reason does not prevent their works from depicting burning passions, sharp conflicts and the stormy development of action. The classicists depict passion in its extreme and all-embracing manifestations, and in the best of their works this depiction remains profoundly convincing.

The classics found their plots and heroes mainly in the world of classical history and mythology and in the past of foreign nations. There is no doubt, however, the vital link between their work and the time they lived in. In the literature of several different nations classicism arose against the background of a worsening crisis for feudal society, in an age of absolutism determined to subjugate both art and literature to its influence, a time when ideas and social or political movements were developing, opposed to both feudalism and absolutism. The historical and artistic meaning of the best works of writers like Corneille, Racine, Molière and Voltaire lies in the lofty examples they give us of human behaviour, in their criticism of spiritual and moral collapse and their condemnation of all kinds of particularism and aloofness from general principles in the life of men and in their call to social activity.

The mood of opposition to the established order and the spirit of the times that we find in classicism was combined with the reflection of the outlook that predominated, the ideas of absolutism. Depending upon how different countries were developing historically, these ideas affected the various literatures and individual classicists to differing degrees. Along with artists whose work vividly expressed humanist principles, classicism also included writers who

The mutual character of art gives rise to close links between artistic progress and creative achievements in the art and literature of separate peoples. Attempts to isolate artistic progress without taking into account the specific historical development of the art of different

<sup>1</sup> A. B. Rostovtsev, Selected Works in 2 volumes, Vol. II, Moscow, pp. 331-32 (in Russian).



ever, broadened up on the field of literature. "The law of poetry," he wrote: "is among other things the law of the gradual perfection of the medium of poetry just as a contemporary man has more means at his command in his struggle with nature than had his primitive ancestor, as the contemporary poet has more effective means with which to achieve his aims than those of previous ages. It might be that the poets of Greece, Rome and the Middle Ages were faced by the same themes as the writers of the 19th century explored, but in previous ages poets had not yet acquired the means of embedding these themes into words. Now, too, there are important artistic tasks which are not yet capable of fulfilling not because particular poets lack the talent but because the technique of poetry still lacks the corresponding means."<sup>1</sup>

The discovery of new means of transforming life into art often comes about not suddenly but through a gradual build up of the various elements that go to make up such means. And the full aesthetic effect of their use is often felt only after the passage of time. Thus, the depiction of people and events from the point of view of "natural" man, a stranger to many of the conventions of life, was partly to be seen in, for instance, Gummelshausen's *Simplonmaut* then in Voltaire's *L'Ingénue*, then in the work of various other authors but it was fully developed and expressed to perfection only in the work of Lev Tolstoy. "Technical" achievements are of great diversity and require more detailed study.

## 8

The national character of art gives rise to close links between artistic progress and creative achievements in the art and literature of separate peoples. Attempts to characterize artistic progress without taking into account the specific historical development of the art of different

<sup>1</sup> V. Bryusov, *Selected Works* in 2 volumes, Vol. II, Moscow, 1955, pp. 551-52 (in Russian).



From this it is clear that the development of art in the East is determined by three factors: the set of basic features common to all art; the specific features of the art of this people; and the existing state of the processes that determine the connection between the European and the non-European, Eastern countries.

Recent times have seen both development of the first two while the third and most particular of the European and Asian countries and of the way in which this has come about while recognizing the specific ways in which these general principles have developed in the art and literature of each country. Both Western and Eastern scholars are much inclined to regard them as something essential for the artistic evolution of any and every nation and we can see that the art of non-Western countries would not be happy without experiencing anything corresponding in the period of the Enlightenment.

In our view the question cannot but arise of the original and unique qualities of national art, especially where the intensive growth of the art and literature of developing countries which have not long been liberated from the colonial yoke is concerned. In connection with this Vassily Fedin has written: "It is hard to regard as anything but a mistake the determination of some Western scholars to see the same artistic forms consistently developing all over the world. Any national art, if it is not merely to copy current Western fashions, will (according to this view) be classed as underdeveloped. But can we expect that in countries which are struggling for freedom from colonialism art is going to develop through the same stages as those through which it passed in the capitalist system? And is it imaginable that art in socialist countries should follow every twist and turn taken by the disorientated artists of the old world? Does not

<sup>1</sup> See *Problems of the Enlightenment in World Literature*, Moscow 1970 and "Texts of papers read to the conference on the history of Eastern literature," Moscow 1968 (both in Russian).



of realism. Here the combination gives rise to a new type of art, through which Polish writers expressed their critical attitudes to reality, their national feeling and their ideals of national liberation and independence.

This organic combination of romanticism and realism is to be seen not only in Poland but also, for instance, in the literature of the Southern Slavs. One of the particularities of the development of the literature of the Southern Slav nations,<sup>1</sup> notes the Bulgarian scholar Boyan Nichev, "which is usually not taken fully enough into account by literary historians and theorists, is the unique combination of romanticism and realism based upon a fundamental category important for realism, the social determination of the fate of man and of character created by background".<sup>2</sup>

Describing the specific features of the development of literature in the Southern Slav countries, Nichev notes that here romanticism did not have to engage in struggle with classicism because the latter was either barely developed, or else did not exist at all. But there are distinctions to be drawn here, too. While, for instance, in Croatian literature romanticism gave rise to an independent stylistic system, in Bulgaria it created no widely developed stylistic formations. Appearing later here than in the rest of Europe, among the Southern Slavs romanticism and realism were not antagonists but to a certain extent they worked together.

This combination of realism with romanticism did not, of course, arise out of purely literary circumstances. It was brought about by specific features of the historical development both of Poland and of the Southern Slav nations, first and foremost by the large part played in their history and their culture in general by their struggle for national liberation. In the literature of the Southern Slavs was also reflected the particular relationship between patriarchal-cum-democratic principles and capitalist tendencies that was typical of the Southern Slavs in the second half of the

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<sup>1</sup> Boyan Nichev "Genesis and Originality in the Southern Slav Realism of the 19th Century", *Slavjanska filologija*, Vol. II, Sofia, 1968, p. 122.



and the closer the links between his development, outlook and even the type of talent which he displays and the historical development of society."<sup>1</sup>

The true artist breathes the air of his time and creates beneath its indelible influence. Even when the external trappings of the age are not reflected in his work, it is always to be felt in the inner orientation of his art, its tragic structure and the feeling that lies behind it, and in the great artist's achievements.

In spite of this the artist's links with his age are often set up in opposition to the development and growth of art and literature. The German scholar Hauser, who has shown himself to be interested in a historical and sociological approach to art, writes: "Artistic creations are far more intimately linked with their own time than they are with the idea of art in general or the history of art as a unitary process. The works of different artists do not have any common aim or common standard, one does not continue another or supplement another; each begins at the beginning and attains its goal as best it can. There is not really any progress in art."<sup>2</sup>

Hauser has a very limited understanding of the concept of artistic progress, as though it were one thread, with works of art following on one from another united in their aims and in the fact that every new work of art is a continuation and a fulfillment of the previous one. Of course in art there is no such "progress". But the mistakes in his reasoning are obvious. He starts by forming a preconceived, speculative notion of artistic development, then remarks contentedly that there is no such progress in reality either. If, however, we start not from preconceived notions, but from an analysis of the facts, then artistic progress is, as we have seen, something that really happens in a complex and multi-form way throughout the history of art.

<sup>1</sup> V. G. Belinsky, Complete Works, Vol. 4, p. 502 (in Russian).

<sup>2</sup> Arnold Hauser, *The Philosophy of Art History*, Cleveland and New York, 1963, p. 36.

The talented artist's links with history and with his age not only are no obstacle to the development of art, but they are one of its essential preconditions and the source of the new imagistic generalisations which are the hallmark of a great master. As we have already noted, an opposition is often falsely set up between the depiction of what is historically concrete and works of timeless, eternal value which, it is claimed, are produced by artists who have withdrawn from the cares and troubles of everyday life. However, the artist who has no keen interest in his own age and its advancement is usually equally incapable of depicting that which is common to different ages.

The achievements of a talented master are indebted not only to his individual gifts, but also to the historical experience which belongs to the artist by virtue of belonging to the whole of the society of which he is a member. There is no contesting the fact, for instance, that the depiction in Soviet literature of the events of the October Revolution and the Great Patriotic War is being enriched and gaining profundity under the influence of the social and spiritual experience which we have acquired during the last two decades.

We should never over-simplify the links between a talented artist and historical reality, between the man and his age. They are not something limited to one time and place. Here we should recall Lev Tolstoy's profound observations about the artist's spiritual outlook. Tolstoy declared: "For the writer to know what he should say, he must first know that which is typical of the whole of humanity but of which humanity is as yet still unaware. And to know this, the artist must partake in the life shared by humanity."<sup>1</sup>

A social and humanist perspicacity is both the achievement and the triumph of a talented artist. It is this which gives true profundity to his work and historical significance to his artistic generalisations. Perspicacity is particularly essential in periods of intense social change and is closely linked with the artist's social outlook, his attitude to the

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<sup>1</sup> L. N. Tolstoy, *Complete Works*, Vol. 30, p. 435 (in Russian).

sphere of the "imperative", which often traps the study of evolution as it truly is.

One of the criteria of artistic progress often used either on its own or else as part of some wider criteria is the degree to which a given work expresses humanist ideas. But when they are regarded as reference in the imaginative structure of the work there is something quite separate from it, humanist ideas. Ideas, however great, cannot be recognised as the foundation upon which all artistic evolution is based. The reason for this is that they do not define the artistic qualities of a work and do not encompass all its different facets. In some types of genres they are not directly expressed. In painting, for instance, there are the landscape and the still-life; these ideas cannot be directly expressed, just as they cannot in the decorative and the applied arts.

But if it is impossible to speak of humanism as definitive in artistic progress, there is no doubt at all that the essence of this progress is humanist. The greatest works created were not only made for people and to fulfil spiritual and aesthetic needs, but they were created for perfect man and society, so that what is human must prevail over what is base and cruel within us, and must embody the beauty that has been discovered and experienced by man. The objective meaning of the greatest artistic movements is the defence of man and his rights, the defence of social justice and the true flowering of the individual creative powers.

This does not, of course, mean that throughout the evolution of art the same ideas and ideals remained constant. Of course, they changed. But the humanist or greatest artists remained constant, and this determined that art would move forward along certain lines. And whenever, for whatever reason, the study of great human and social problems was replaced by a period of crisis and degradation, in our theories stridently preach the dehumanisation, for the exclusion from it of man and of all his social activity, his feelings and his aspirations, hard the apologists for bourgeois art still

exist such things, they bear eloquent witness to the decadence of this art.

The upsurge in the democratic and socialist art of today finds its source in the fact that it is an art of profound interest in the lives of men and the fate of humanity, an interest which prompts progressive artists to make a thorough study of contemporary reality and contemporary man and to expose the tendencies and principles that determine historical development. The imaginative generalisations and aesthetic values which they create are distinguished by their wide spectrum of meaning and their truly democratic nature. Not only do they attract the attention of a wide section of the public, but they also exert a strong ideological and emotional influence. The evolution of contemporary art is determined not by those who would dehumanise it, nor by those who support the idea of empty experiments in form, but by artists who are closely linked with the life of the people and seek to contribute something acute to the transformation of society and to the development of a new man.



he paved the way and took part in the development of the revolutionary movement".<sup>1</sup>

In the proclamation published by the Narodovoltsy at the writer's death, it was stated that Turgenev was a man of integrity, herald of the ideals of several young generations, bard of their unprecedented, purely Russian idealism and voice of their inner torments and struggles be they expressed in terrible doubts or in a selfless readiness for sacrifice. The proclamation noted that Turgenev was an aristocrat by breeding and a moderate by conviction, and that "with his sensitive and loving heart he sympathised with and even served the cause of the Russian revolution".<sup>2</sup>

We know that the work of a great writer is often different from his political views, his work not only expresses particular ideas, but also contains the results of his study of life, being an artistic generalisation of the view of reality.

Turgenev's world of poetic images and their objective meaning is, as we have already noted, infinitely broader and more diverse than the political convictions to which he subscribed. "To reproduce truth and the reality of true life accurately and vividly," he wrote, "is the highest happiness for a man of literature, even if this truth does not happen to coincide with his personal sympathies".

The unwavering devotion to truth that was as characteristic of Turgenev as it was of other outstanding Russian writers like Gogol, Nekrasov and Tolstoy, arose from the keen awareness of social disaster, disaster for the people and a clear idea of the nature of the lofty calling of literature.

Turgenev was a writer of social and psychological dynamism. Without centring his attention on social conflicts, or historical upheavals, he always strove to characterise the development of the individual and of society as a natural and a historical process. In this development the individual often comes into conflict with society with-

<sup>1</sup> Turgenev in the Memoirs of Revolutionary of the 70s. Moscow-Leningrad, 1948, p. 77 (in Russian).

<sup>2</sup> *Ibid.*, pp. 7, 4.

<sup>3</sup> *S. Turgenev, Selected Works*, Vol. 10, p. 169 (in Russian).



its expression in a broad-based analysis of various facets of man's social existence, always seen from the point of view of the changing historical perspective.

The main criteria by which Turgenev judged the individual's aspirations were his attitude to the interests of society, his devotion to justice, his spiritual honesty and the part played by man in the eradication of evil. From this point of view he depicted both the brave deeds of heroes who were dissatisfied with the life around them and the disappointment of "superfluous men", the lack of faith to be seen in various kinds of sceptic.

In his depiction of the moving forces behind society and of the life of individuals within it, and in the disclosure of their inner world Turgenev followed his own distinctive rules. He was interested first of all in the inner make-up of the individual and the relationship between his character and the influence on it of the world around him. He was convinced of the large part played in the formation of the individual's inner make-up by upbringing and youthful impressions. But it is man's psychology which determines his behaviour and the way he runs his life.

Turgenev became a mature artist and true master of his craft at the end of the 1840s and the beginning of the 1850s. His artistic development ran to a certain extent parallel to the artistic evolution of Tolstoy and Dostoyevsky. However, he was untouched by both the analytical approach to the individual psychology that we can already see in the prose of Lermontov and by the profoundly psychological approach that is so strongly expressed in the work of his more distinguished contemporaries. Turgenev was a more direct descendant than either Tolstoy or Dostoyevsky of the traditions of Pushkin insofar as the depiction of the human psychology is concerned, and he developed these traditions most fruitfully.

Piarev, giving his views on the novel *Fathers and Sons*, noted: "Turgenev shows us only the conclusions reached by Bazarov, and we see only their external side, that is to say that we hear what Bazarov says, and know how he acts and behaves with different people. There is no psychological analysis, no composite account of Bazarov's thoughts, we



"Uights", "The Paradox", and so on. There are direct references to *On the Eve* and the short story "The Threshold" in Korolenko's "The Strange One".

Bunin's close similarity to Turgenev would seem first and foremost to lie in his descriptions of village life and his work on "nests of the gentry", showing the relationship between landowner and peasant. Although there are, of course, important thematic and artistic connections to be discerned here the most profound evidence of Turgenev's traditions in the work of Bunin is probably to be found in his depiction of the elemental quality of human feelings and passions which leave their life-long mark and in his treatment of the theme of man and nature. This is probably why the work of Bunin which displays most clearly Turgenev's influence is *The Life of Arsenyev*, — more so, anyway, than any of the author's earlier works. Here we can clearly see echoes of Turgenev's *Spring Torrents* and *Smoke*.

Soviet literary critics have done almost no work on the connections between Turgenev and Soviet literature, a subject that would be of great and topical interest. Among the authors who have been fruitfully influenced by Turgenev we could cite Paustovsky, Prishvin, Sokolov-Mikulov and Kazakov, though they are by far not the only writers to have been influenced by the author of *Fathers and Sons*, especially if we include in our survey not only Russian literature but that of all the other nationalities in this country as well. Vulgarising judgements of Turgenev have a detrimental effect upon the discovery of direct connections between his work and that of Soviet writers. The part played by Turgenev's traditions and those of other great Russian writers in the development of Soviet literature is an important subject which has yet to be finally exhausted.

Turgenev was the first important Russian writer to be widely acclaimed abroad. His works were the first to give foreign readers a broad picture of Russian life and to bring Russian letters to the forefront of world literature. Turgenev's world fame was based first and foremost on what was inherent in his artistic personality, and on the



expressed in his work. But they are, of course, not simply a cut-and-dried schema "tacked on" to human characters to classify them according to a preconceived scale. Turgenev's view of the human personality was itself formed under the influence of his observations of the life of society, and reflects its basic tendencies. But in real life the different types of human behaviour exist not only in their absolute forms but in many modifications, combinations, interrelations and inner contradictions. By noting the characteristics of the two basic, mutually opposed social and psychological motive forces as he saw them, Turgenev built on them a vivid multitude of human characters that in one way or another reflected the main contradictions of life as they presented themselves to him.

We would be wrong to see Turgenev's view of Hamlet and Don Quixote as the apotheosis of the practical, businesslike outlook and a criticism of "maximalist" tendencies. Y. Mann in his article 'Bazarov and Others' puts forward the idea that the most important thing in Turgenev's conception is the constant need for action. As he puts it "All in all, we could say that Hamlet and Don Quixote as Turgenev sees them are close to the traditional distinction between the sober man and the man of extremes. But this distinction is drawn with the accent more strongly than ever before on 'action'. Turgenev's analysis is totally diffused with this demand for action".<sup>1</sup>

But can we really reduce Turgenev's view of Don Quixote simply to a defence of action and to an extolment of the results which this action brings? It would hardly seem so. Turgenev thought so highly of Don Quixote not because he is occupied in real affairs, for in fact he is far from the world of action and affairs, the writer was attracted by his selflessness, his devotion to his ideal and his willingness to undergo anything in the defence of truth and justice. Not for nothing does Turgenev stress that "most important is the honesty and the strength of the conviction... while the result is in the hands of fate".<sup>2</sup> Nothing was further from

<sup>1</sup> *Voprosy literatury*, No. 10, 1968, p. 242.

<sup>2</sup> *S. A. Turgenev, Collected Works*, Vol. II, p. 174 (in I).

but even the most that there ---  
for between the two characters there is no  
doubt that the whole struggle between Hamlet and  
Dostoevsky's Don Quixote are shown in equal interest and  
as clearly complementary. Don Quixote is a greater res-  
ponsible man than Hamlet. It is in Don Quixote that  
Turgenev found the principle of movement and all that  
was so precious to Russian progressivism who had been  
through philosophical search and reflection and with  
unquestionable and lack of faith in their own strength  
felt the should of it that Turgenev depicted Hamlet and  
Don Quixote as mutually complementary? The article  
"Hamlet and Don Quixote" gives no grounds for this  
conclusion whatever. Here then are merely described a  
few different types of human behaviour that are at opposite  
poles from one another.

Yann can succeed in closing the gap between Hamlet  
and Don Quixote by "adding" discretion to Hamlet and  
"removing" his reticence and inaction from  
Turgenev's Don Quixote, by which path he arrives at his  
"demand for action" (though what action, exactly is not  
clearly defined). There is, however, no justification for

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<sup>1</sup> Vart. nov. No. 10 part. p. 242.

taking such transformations even when they would seem  
conveniently arranged for the drawing of parallels with  
contemporary ideas, in the case that of "pure traditionalism".

Aristo and Ippolit, will and spontaneity are qualities of  
the Turgenev characters which have been analysed and  
again by certain critics. It is much more difficult that there is  
paid to the ethical principles which are manifested in  
Turgenev's work or in the characters' understanding of  
their calling in life or their relations with other people and  
with the world around them.

The overriding interest in Turgenev's expression of the  
theme of will and spontaneity and of action in life has set  
the writer up as the head of the "superfluous man". But this  
traditional formula is not only one-sided, it is in many respects  
simply incorrect and, what is more important, obscures our  
understanding of the leading principles behind Turgenev's  
work. To be sure the writer depicted "superfluous men"  
their uneventful state and inadequacy in the face of reality.  
Aesthetic generalizations of these specific forms of human  
tendence and of their psychology are of great value both in  
terms of life and of aesthetics. However, we must start by  
pointing out that these characters are not all exactly alike  
and that there is much more to them than simply their  
inadequacy in the field of practical action. Moreover,  
Turgenev often saw a similarity between his "superfluous"  
and his "practical" characters that made both types negative  
in respect to the idea of social progress. And finally, an  
essential point, Turgenev's work is filled with very vivid  
characters of a completely different make-up.

While Russia was freeing herself from the fetters of the  
feudal, serf-owning system and starting out on a new stage  
of her historical development, Turgenev saw scepticism, a  
lack of faith, and "Hamletism" in all its various forms as a  
real obstacle to the renewal of the life of Russian society. In  
earlier periods like the 1830s, bitter scepticism and a  
mercilessly analytical approach to life were one of the ways  
in which progressives showed their refusal to accept the  
realities of the Russia of the time of Nicholas I. But at that  
time the bitter scepticism was combined with impassioned  
speculations on the future of the country and of the rising

John 14:12-14. In this verse Jesus gives us the promise of the Holy Spirit.

It is to the first of these that I refer when I speak of "the spirit of the times." The spirit of the times is the spirit of a people. It may happen that a hundred and five thousand are numbered with, without any slight loss of time, as the adherents of a party. A consideration of the fact that both wings are about as equally numerous and constitute approximately three quarters of the great and important mass of Hindus. It is in this character that I suppose I have the principle of comparison and not that it is essential to compare persons who had been through philosophical search and reflection and such unquenched ardor and heat of faith in their own strength. But this should be to that Burgess departed Hindus and their Quakers an infinitely complementary. The article "The Quakers" in "Encyclopædia" does no credit to the

Hamlet and the Queen - given her knowledge whatever she is match described in two different types of human behaviour that are as opposite from each other.

Hamlet only succeeds in closing the gap between Hamlet and Don Quixote by "tak[ing] direction to Hamlet and remov[ing] his extremism and maximalism from Turgenev's Don Quixote, by which path he arrives at his "demanded for action" (though what action, exactly, is not clearly defined). There is, however, no justification for

<sup>4</sup> *Soc. for Amer. Stud.* 10 (1966), p. 261.

making such transformations even when they would seem conveniently arranged for the drawing of parallels with contemporary ideas, in this case that of 'anti-maximalism'.

Action and inertia, will and spinelessness are qualities of the Turgenev characters which have been analysed time and again by literary critics. It is much more rarely that note is paid to the ethical principles which are manifest in Turgenev's work or to the characters' understanding of their calling in life or their relations with other people and with the world around them.

The overriding interest in Turgenev's expression of the theme of will and spinelessness and of action in life has set the writer up as the bard of the "superfluous man". But this traditional formula is not only one-sided, it is in many senses simply incorrect and, what is more important, obscures our understanding of the leading principles behind Turgenev's work. To be sure, the writer depicted 'superfluous men' - their unsettled state and inadequacy in the face of reality. Artistic generalisations of these specific forms of human existence and of their psychology are of great value both in terms of life and of aesthetics. However, we must start by pointing out that these characters are not all exactly alike and that there is much more to them than simply their inadequacy in the field of practical action. Moreover, Turgenev often saw a similarity between his "superfluous" and his "practical" characters that made both types negative in respect to the idea of social progress. And finally, at essential point, Turgenev's work is filled with very vivid characters of a completely different make-up.

While Russia was freeing herself from the fetters of the feudal, serf-owning system and starting out on a new stage of her historical development, Turgenev saw scepticism, lack of faith, and "Hamletem" in all its various forms as a real obstacle to the renewal of the life of Russian society. In earlier periods like the 1830s, bitter scepticism and a mercilessly analytical approach to life were one of the ways in which progressives showed their refusal to accept the realities of the Russia of the time of Nicholas I. But at that time bitter scepticism was combined with impassioned reflections on the future of the country and of the rising

provides power. Hence we are obliged to consider it between us & the town of Turgenev's time & the other new method will be used & differentiated from this one by the word "the present". If the one or the other one does not fit in with our old characters and which either do not fit in with the meaning of the characters and vice versa, then we are obliged to change both.

Now you see the quality of those of the "new" characters and this can only be done by means of the "present" which we can see in the characters of the present. Therefore, the characters of the new characters are the present characters and the characters of the old characters are the past characters. This is the difference of the characters of the characters of the "old" and the characters of the "new".

The last & the most important thing is which there should be the effect of the new characters on the old ones and that the old ones should change as the new characters change. However, if the characters there are to change at all, they must change & they must change as a result of the new characters.

Further forward and returning from the "old" characters to the "new" characters. I want to say that as far as I speak of the new characters the new characters which belong to me is the most important quality that exists in my life. But first I must say that an unchangeable degree of character and behaviour and language we have taken away and now we are going to change other and worse and old character by a bad bad character. Which was written in 1911 before

Homer and then Quincee which makes all the more interesting the others of what Turgenev said of Fyodor's character and that are to be seen on this Quincee with his enthusiastic devotion to his ideas.

Turgenev shows us complex and contradictory combination of human qualities in several other characters for instance in Nekhtchens. If Rulin is a dreamer and an enthusiast, being among other practical and skeptical types Nekhtchens is a day-dreamer surrounded by enthusiasts. Thus, like other features of Turgenev's work, shows how unjustified it is to make a "binary" division through his characters, applying automatically the idea of the two types of human behaviour to all his works.



After consulting with him he informed me that there was  
about \$1000.00 worth of damage to their property. That it will be  
impossible for them to get the money back in time to meet an obligation and it will  
cause them a great deal of trouble to do so. He said he had "done his best"  
and that he would do whatever he could to help them. That he would do whatever he could to  
help them to get back their money.

The attempt to do this would naturally prove disastrous to the author's life and to all that he holds dear. His only consolation will be the knowledge of a man who had seen a year ago what he is about to do. The punishment will be far greater than all external torture. The author is probably not at present the only one in the land capable of such a task, but there others of the horrors of life it is hard to conceive of. I have seen them and I know well that there are no such horrors as those which the author is about to inflict upon us. I do not say that the book will be successful, but I believe and now believe that it will be. There nothing against that book but the bad and evil people who are afraid of it and who will attack the author and his wife.

That would accomplish as much power as anything else  
for me at this time. I don't have the luxury of time. The  
one in Australia, but if I'm unhappy it's not because of  
the main problems. I sometimes think that I'm suffering from  
all the poor understandings and opposition in India, but am  
suffering best learning with satisfaction for their sufferings  
and so get. I'm really under them on the technical  
and so on.

In Soviet criticism the novel type has become something dubious and negative. But yet, for me, it is one of the great revolutionaries, G. I. Ulyanov, who was first a Narodnik and then a Bolshevik and a Trotzhevit, saw the novel. His reading of it helped him both to understand that revolutionaries are the best of men, who wish to enlighten the peasants and workers and save them in revolution against their oppressors."

Turgenev's heroes are often only on the threshold of success or even suffer defeat, but it would be wrong as we see it, in view this circumstance as a reason to pass negative judgements, for before us stand vital characters with strong inner convictions and feelings. A profoundly just depiction of such characters is often more significant and important



A. A. T. D. 1971

## DOSTOEVSKY AND HIS LITERARY HERITAGE

I

Time is a harsh judge and a wise one. It墩igns to oblivion the names of some public figures, completely reverses the judgement of others that has come to be accepted and preserves in grateful memory the names of those whose ideas and whose work have made an active contribution to social progress and who enrich our culture with new scientific and artistic achievement. Time separates work of true value from the ephemeral and the insignificant and what is true from illusions and errors.

It often happens in art and literature that the work of some artist is at first widely popular and then seems to fade and no longer to evoke any real interest from readers or viewers. Often, however, just the opposite is true. The influence of some works of art not only does not wane, but it grows stronger and stronger, as happens with the work of the greatest writers and artists.

Even while Dostoevsky was still alive his work struck the deepest chords in the hearts of his readers and was highly valued both at home and abroad. But the fame which his work enjoys today all over the world is inestimably greater than it was while he was writing his great novels and stories. Since that time his art has gained world-wide recognition.

The ever wider and more profound influence exerted by the work of a great artist upon subsequent generations does not mean that everything in it stands the test of time to an identical degree. This literary heritage is somewhat uneven in content. Some of its elements cease to carry out



There is no doubt that Dostoevsky's life and his best known work of literature are closely connected. He was a product of the time he lived and worked for most. His novels were influenced by events of his life as well as his environment. At the same time he himself influenced the art of those days and the creative products of his time. But as well as the social and the creative products of Russian literature, Dostoevsky and his work are appreciated as something more than the work of the mind or culture in general. They are also the products of social reality, those of man and society.

These works are the expression of society itself and the life of man. We can best understand the nature of the art of Dostoevsky if we look at the personal history and activities of the author and at his work as a publisher and translator. These works are a source of social reality. In these and other areas we must look to the trend of his life and reality and then these become an integral part of the spiritual life of Russian society.

But the most characteristic of a great writer like Dostoevsky is his constant relation to the frame of what is typical and peculiar to one particular age alone. The writer's work is always historical; the more profound will be his study of his particular age and the closer his link with the future. The work of Dostoevsky encompasses many examples of customs and phenomena that were typical of the Russian nation of the 19th century. Reflected in it are the characteristic features of its frontal and warring structure and the conflict between differing social aspirations to be seen in Russia at the period when the bourgeois system was developing space.

Dostoevsky viewed these processes which emerged in Russian social reality not as something isolated from what was going on elsewhere, especially in Western Europe, but as vitally and mutually connected with the outside world. The writer was constantly stretching what was peculiar to development both at home and abroad, but his main concern was to show the general outline of the life of man, not so much the external realities of changing conditions in everyday life as social conflicts and important features in human relations and in man's psychology.



another book. But the plan was abandoned. There is no book by Dostoevsky that has not been cited before.

I do not mean here to speak of the author's life and his social experiences. I speak here of a direct effect that overcame a man and forced him to write. The author began with a penitence and a writing session in the short cell, and was pressing pencil to paper when he was still half asleep.

In this situation and words are uttered which are those great universal pronouncements. These are words full of love and charity but also the anger of the people that exist in a terrible world. Dostoevsky can stand and tremble and weep but of respect there are no signs. There is no such noble gesture. The trend towards the little man ends a movement as part of another after so deeply humiliating in Dostoevsky's better days because of the innate sense of human dignity that the master has rediscovered in these wretched opponents.

The writer shows that in spite of their poverty, his and humble exterior kind feelings and desires live in the hearts of "little men". His heroes try to understand what is happening to them and shield them. The idea that the structure of life is something predetermined and that we need have no care fate is proved in a note of protest an account of the injustice that is constantly taking place in society. It is the artistic and socio-historical significance of Dostoevsky's first and truly great work which struck a chord in society as soon as it was published, less not so much in the protest of the "humble man" himself as in the disclosure of the drama of his life and the writer's profound sympathy with his suffering.

The life of the desolute became one of Dostoevsky's most important subjects. It is expressed in other works of the 40s like the "Petersburg poem" of *The Double* and the story *Nastasia Rastorgova*. But this subject was used most expressively in the works written later, during the 60s and the 70s.

For his part in the activities of the Petrashevsky circle Dostoevsky was arrested in 1849 and sentenced to death, a punishment which was then commuted to exile with penal servitude. He served his sentence in Omsk jail for four

years. Here he came into contact with conditions, relations between people and human types, which made a strong impression upon him. Later, in 1861-1862, he put his impressions of what he had seen, his observations and his meditations, in short, all that he had been through into the book *Notes from a Dead House*.

In the very structure of the narrative the writer stressed the book's verisimilitude and documentary quality, which in no way, however, excluded but on the contrary made for profound artistic generalisations of this raw material taken from real life. Remarking of the strong emotional impression made by *Notes from a Dead House*, Herzen called it a "terrifying book", comparing it with Dante's *Inferno* and Michelangelo's *Last Judgement*.

Dostoyevsky's depiction of the convicts and of those whose job it was to guard them presents a special world which seems like a concentration of all social vices. The book is a striking picture of the loss of humanity, a picture of cold cruelty and calculated bestiality. This loss of their humanity has affected both the masters of the "dead house" and its inmates. Giving us the life-stories of many of those who had been sentenced to servitude, their bloody deeds and at the same time the mortal sufferings which the prisoners underwent, the narrator remarks in grief: "It is hard to imagine the extent to which it is possible to distort human nature!"

The narration of *Notes from a Dead House* is coloured by tragedy. At the same time in this kingdom of darkness and despair the writer found not only a gleam of human feelings, but also men of inner integrity, interesting men coming from the people who remained unaffected by the corruptive influence of evil. In the hearts of these convicts, "in the most oppressed of spheres", as the narrator puts it, we find "such a richness, such feelings and heart, such an understanding of their own and others' suffering, that it opens your eyes and at first you find it hard to believe what you have seen and heard for yourself".

The life of the humble and the unfortunate is depicted with a sharp eye for what is socially significant and with emotional tension in the novel *Crime and Punishment* (1866). Twenty years lie between the writer's first depiction of the

"humble man" and *Crime and Punishment*. It was a time of profound changes in society. Of paramount significance were three features of social and spiritual life which had come into being under the influence of capitalistic relations. These changes were to be most sharply observed in St. Petersburg, where new and tragic conflicts arose alongside the contradictions that were already inherent in the life of the capital.

Among the misfortunate heroes of *Crime and Punishment* we find not only the poor, who suffer the unceasing bitterness of their unchanging lot, but also those humble people who experience with especial keenness the cruel power of money, of the system of buying and selling. Among them is Sonya Marmeladova, who is forced out onto the streets in order to earn her daily bread.

In the face of the all-pervading cult of mercenary calculation and indifference to anything that does not lead to gain, the poor are robbed of any hope for the future or for any significant change in their situation. The feeling of hopelessness that pervades them is a function of their life and everything about it. The elder Marmeladov, meditating on the subject of compassion and help, says to Raskolnikov: "Everyone needs somewhere he can go to. There comes a time when you've just got to go somewhere!" But as it turns out, it is hopeless to expect either compassion or help from anyone else. "Do you understand? Do you understand, Sir?" exclaims Marmeladov, "what it means when there's nowhere to go?"

But if the profit principle holds sway over the prosperous, among more humble people true selflessness is often found. Sonya Marmeladova becomes a prostitute not only to feed herself, but in fact to save her father's family from starvation. And in her desire to help her mother and brother who have nothing to live on, Dunya Raskolnikova is ready to sacrifice herself and prepared to marry a man whom she does not love but who has money. However particular this self-sacrifice, Dostoyevsky sees in it an obvious manifestation of nobility and generosity. Marmeladova and Raskolnikova are depicted as women of inner purity, sensitivity and kindness.



The first argument is based on the fact that the  
changes in the shape of the surface area of the  
island in the last few years and the rate of these  
changes are a direct result of the human activi-  
ties on the island. In addition to the human activities  
in the U.S., there are also many other factors that  
contribute to the changes in the shape of the island.  
For example, the changes in the shape of the island  
can also be caused by natural factors such as  
tides, waves, and currents. The changes in the shape  
of the island can also be caused by human activi-  
ties such as dredging and filling, which are used  
to change the shape of the island. These are the  
main causes of the changes in the shape of the island  
in the last few years. The second argument is based on the  
observation that the changes in the shape of the island  
are increasing over time, which suggests that the  
changes in the shape of the island are not just a  
one-time event but rather a long-term trend. This  
is supported by the findings of other researchers  
who have studied the changes in the shape of the island  
over a longer period of time. The third argument  
is based on the fact that the changes in the shape of the island  
are not just limited to the coastal areas but also  
extend inland, which suggests that the changes in the  
shape of the island are not just a local phenomenon  
but rather a regional one. This is supported by the  
findings of other researchers who have studied  
the changes in the shape of the island over a  
larger area of the island.

**Bourgeoisie**  
Way of thinking and acting that are bourgeois in nature are to be found not only among the bourgeoisie, a class of its own, but also have been taken up by people from every other social strata as well, along with the individualities that make up. It is as prominent the exponent of the individual attitude to things that Bourgeoisie never exposed to differing social circumstances and especially in non-bourgeois circles where it is no simple phenomenon, but one with many aspects and inner contradictions to it.

The philosophy of egocentrism is very well expressed in *Votes from Underground* (1864). The hero of this work is in a state of profound inner alienation from other people. Nothing in the world has any value to him except his own self and his personal interests. Underground man is not inclined to see any particular merits in himself. On the contrary, he is constantly admitting his base qualities with the aggressive "I'm perfectly well aware that I'm a scoundrel, a bastard, an egoist and a sloth". This is not just

<sup>1</sup> F. M. Dostoevsky, *A Writer's Notebook, 1877, 1880 and 1881*, Moscow-Leningrad, 1929, p. 87 (in Russian).



and of the fact that what struck him most was "the prospect of absurdness, of urgent self-preservation, of self-delusion and self-delusion within one's own ego".<sup>1</sup>

The depiction of underground man is a live echo of these opinions. Concrete historical phenomena served as the basis for the character and it is of broad significance as a generalisation.

Dostoyevsky gave us a whole gallery of extreme individualists. Amongst them are the acquisitive, the predatory, the egocentric, the hypocritical and the egomaniacal. Prince Valkovsky in *The Insulted and Humiliated* is shown to be a true predator, constantly scattering his own seed and engaged in what Dostoyevsky calls "self-industry". The thirst for acquiring and multiplying honours has a constant hold over him. He strives to increase his fortune so as to live in luxury and gaiety, and will stop at nothing in the fulfilment of his aims.

In contrast with the "honest" underground man Valkovsky usually conceals his true thoughts and plans. Only when for some reason it seems expedient does he remove his hypocritical mask. In conversation with the writer Ivan Petrovich he announces: "Everything and everyone exists for me. 'Love yourself' is the only rule I recognise." Valkovsky has freed himself from many of the "shackles" and responsibilities that are inherent in the relationships between people. "I never had any conscience qualms about anything. I will agree to anything that's to my advantage."

In Dostoyevsky's descriptions of the individual cut off within himself and his violations of human norms the moral principle is always expressed in one form or another. The ethical defect in the philosophy of the underground man is manifested in the exposure of the extreme misanthropic conclusions to which he arrives, and Valkovsky's predatory and "organising" individualism is exposed through comparison with the completely different principles according to which the other characters in *The Insulted and Humiliated* act. The moral criterion is also clearly to be seen in, for

<sup>1</sup> F. M. Dostoyevsky, *Complete Works*, Vol. 4, Moscow-Leningrad 1926, p. 85 (in Russian).

instance, the depiction of such an extreme egoist and renegade as Svidrigailov in *Crime and Punishment*.

Svidrigailov recognises no moral principles. Like other egoists, he is absolutely convinced that only his self has true significance, along with his desires and his will. Negating all outside imperatives and demands he has no wish to deny himself anything whatsoever, sure that all is permitted to him in this life. A spoiled sybarite, Svidrigailov is the slave of lustful concupiscence and a thirst for pleasure. In his efforts to satisfy these and his desire to demonstrate his power over others he has no difficulty in encompassing the basest actions and does not stop even at committing crimes. Svidrigailov is depraved, a scoundrel and a cynic.

Empty inside, believing in nothing, he finds himself at a spiritual dead end. It is at this point that his interest in the lives of others, in those of Sonya Marmeladova and of Katerina Ivanovna's children, sparks up. This interest cannot and does not change Svidrigailov's character, but it throws somewhat into relief the immorality of his "usual" actions. However, he is much more fully exposed through the depiction of conflicts between him and the other characters in the novel and the principles by which they run their lives. It is especially clearly seen in the contrast drawn between his baseness and the high moral qualities of Dunya, Raskolnikova and Sonya Marmeladova.

Dostoyevsky gave a profound portrait of the self-willed and anti-humanitarian desires of the alienated individual while at the same time showing the stormy, individualistic protest called forth by a keen awareness of social injustice. The most important features of the spiritual make-up of Rodion Raskolnikov (in contrast to the convictions of the egocentrics) are functions not of being bound up in one's own self or of indifference to the sufferings of others; they are to be seen in the keenness with which he is aware of all human suffering.

Raskolnikov is himself one of the disinherited and the humiliated. But his sorrow and spiritual sufferings are born not only out of the harshness of the conditions in which he himself lives and not only out of the trials to which he is subjected, but also out of the "

In other words, the superman's bankruptcy. A person armed with such a power as that which Raskolnikov has is fit to re-apply to the service of others. He uses the superman's qualities just as the thief and murderer used them to serve his ends.

In the second scene Raskolnikov is visited by one of his superiors in class. His mother & friends and people he had been associated with come and the superman's "The First Day" is undertaken and ends in tragic absurdity. The guests are amazed at the new spiritual state of The superman and are something new in the sphere of life. One by one they all recollect Raskolnikov and find his moral convictions and his humanity breaking the ice. Raskolnikov is completely carried away by the love of these who bring down the greatest heroes and the emergence that he has the spiritual strength required for such an act. He idealizes his own rule of the world as a man who reads back the "ordinary" lives that were made by other people.

By killing the old woman Raskolnikov seeks perchance to assert himself as an "unusual individual" - it would not do the masses as something else. I had to know, and know I can, whether I was a hero like all the rest or a fool, whether I would be able to do it or not... Whether I was a shooting creature or whether I had the right... The social humiliation brings out his sympathy for others, but it also gives him mistaken ideas that he is a superman, freed from any trace of human nature.

Raskolnikov's moral misgivings and the depiction of the way in which his "challenge" to society does nothing to change social evils show the bankruptcy of both his world of the superman and of his anarchist revolt against social injustice. The collapse of this revolt does not remove the which provoked it. In the novel descriptions of the ground which Raskolnikov then goes through alternate with startling scenes of the tragic lives of "ordinary" people. This is what gives their force to the words addressed by Razumikhin to Porfiry Petrovich, who is persuading him to accept in humility the punishment that is coming to him. "And who

You - what kind of a prophet do you set yourself up?"

be? What are the heights of calm grandeur from which you offer me your wise prophecies?"

#### 4

A significant place in Dostoyevsky's work of the 60s and 70s is occupied by the depiction of social turmoil and the study of human alienation as one of the widespread processes of life. The writer was interested not only in the concrete forms in which these were to be seen, but also in their significance for humanity as a whole. The horrors of real reality and the increasing gulf between people were vividly expressed primarily in *The Idiot* (1868). Of the conception of this work Dostoyevsky wrote: "The thought behind the novel is one that I have long cherished, but such a difficult one that it took a long time to pluck up the courage needed to take it up. The main idea in the novel is to depict a positive character, a wonderful man. There is no harder task on earth especially in this day."<sup>1</sup>

But the conception itself arose out of the writer's sharp awareness of life's disharmony, and he did not imagine realising it without depicting the way life develops and the contradictions inherent within it, all that was far from ideal, far from "positive". That Prince Myshkin, the hero of the novel, comes into contact with And he comes into contact with various social phenomena and with people from differing backgrounds and with differing aims.

*The Idiot* reveals a complex pattern of profound conflicts and various kinds of "intrigue", unavoidable confrontations and potential scandals. They are all based on the play of interests which enthral some of the characters and the power of feelings which is characteristic of others. The writer judgements extreme mercilessness and emphasis upon them give rise of the social class stand about the soul with the fire of true passion. But because the central place is occupied by the self-shrinking and . . . . .

<sup>1</sup> F. M. Dostoevsky,  
p. 11 in *Primer*.

and be constantly, steadily free & steady in its life & free  
of all sense of desire that it carried & simple. Immature & un-  
trained we reader's & untrained teacher of it's own character &  
lack of clear & true perception to teach. True character &  
true & desireless & strong & upright is our greatest teacher.

## 1

"Intelligent & patient reader & a person to read & think is a  
desire of a book and will read the book more & be  
informed by the action of reading. The moment one is full of  
the understanding things are done and there comes full of  
the book. This goes connected to the former process. Then  
the next intelligence goes to hand and the hand is  
the will of the mind of all action and there is no but  
there application. So as this is the other hand of the  
intelligent & upright characterless of the reader of our  
affectionate & clear. His respect at the guidance of such  
the love of the intelligence & the love of human  
and the expression and what the love guidance of the intelligent  
is to the development of the writer & of the receiver and if  
he loves & has no human intelligence he writes. If he has  
no love and audience and what will be the first is to  
the start of the intelligence's long and slow process. If first  
the thought thoughts will connect and it will be of the will  
this developed intelligence writers as the right to be put  
intelligent ahead of existing can the writing better and be  
will be good & the greater our heart on giving & power &  
love of knowledge."

Through the permanent analysis of the extrinsic or  
intrinsic the writer has the increased state in the soul  
in the way of passing over and all that is born in man and  
reduced him till he would be the task of education as a  
child. In his approach to the problem of bridging between the  
disjunctive addressed the author is agreed to as have  
already been between intelligent process and the kind of  
possible, man of public, between an agreement of man  
perceived for spiritual and moral perfection and death of the

<sup>1</sup> P. M. Dhammavati: Complete Works Vol. 4 p. 10 (in English)

possibility of this perfection. In his work protest and revolt are much more forcibly expressed than humility. Raskolnikov's and Ivan Karamazov's angry indictments of the society in which they live are irresistible. And those of Dostoyevsky's characters who display great spiritual strength and moral conviction, like Nastasia Philopponna the heroine of *The Meek One*, Alyosha Karamazov and Sonya Marmeladova, characters who stand opposed to the sceptical view of human nature, are all replete with the highest artistic truth.

And however strongly this scepticism is sometimes felt, faith in man and in the future of humanity prevails. In the story "The Dream of a Ridiculous Man" (1877) there is a clear expression of the idea that people can be beautiful and happy without losing their ability to survive on earth and that evil could never be considered man's normal condition. Expressing his hopes for a better future for Russia and for the Russian people, Dostoyevsky wrote: "I could never understand the idea that only one tenth of the human race can achieve their full potential with the other nine tenths condemned to exist as nothing but the means and material by which this is to be accomplished while themselves remaining in darkness. I do not want to live and think except in the hope that all our ninety million Russians (of however many there might be) will one day be educated, made human and happy."<sup>1</sup> The writer dreamed passionately of the unity of all mankind and of brotherhood between nations.

All this led to his great interest in the ideas of a socialism and in the revolutionary struggle. The writer often refers to them in his essays and articles, and they are the object of heated discussion for the characters of many of his works, including *The Adolescent* and *The Brothers Karamazov*. But even before these two works came to be written, Dostoyevsky had published *The Poorhouse* (1871-1872). In this novel he made wide use of material from the *Nemtsov's trial*, the trial of a group who had through its leader Nemtsov had been linked with Bakunin, the ideologue of international anarchist

<sup>1</sup> I. M. Dostoevsky, *A Writer's Notebook*, p. 123 (1976 translation, 1972, p. 119 in Russian).

and the qualities that one shall be allowed to boast of as marks of success have of course to change. There must be some sort of recognition of the man's worthiness and his right to be called a man, & the marks of his worthiness & his worth as a man shall be given up to the man himself. The man's worthiness shall be shown by the man himself showing his worthiness & his worth as a man.

## 2

Throughout the article a sense of the need to be free from a past social order and the need to be prepared to live the life of hearing the spirit and the word of the individual. These two ideas are closely interwoven & they are the great contribution of the author to present "Christianity". Each nation gives its birth and the birth of all the rest to the nation of all nations, and each country has these characteristics. He was not on the other hand too much inclined to a type of criticism of the Christians of our generation as such. His August in the promotion of spiritual

the love of the individual" and "the love of humanity" and was convinced that the basic qualities of the individual are to be experienced in the service of the common good. It follows from this that he wants to let the spirit of the church and not just man's own will be the fuel of all the work of the individual & his/her development. In general though, he thinks self-control and freedom of the soul, i.e., spiritual development individual society in his right to his own individual self of nothing can do nothing better with his will, i.e., put it to no greater use than in giving a sign to the rest of humanity.

Through his profound analysis of the individual components the writer saw the erroneous character that stand in the way of putting into use all that is best in man, and he realized how difficult would be the task of overcoming such evil. In his approach to the problem of hearing human of an depreciated admiring them very little, as we have already seen, between indulgent present and the idea of "the humble, man of pride", between an awareness of man's potential for spiritual and moral perfection and doubt in the

<sup>1</sup> P.M. Dostoevsky Complete Works Vol. 4 p. 86 (in Russian)

possibility of this perfection. In his work protest and revolt are much more forcibly expressed than humility. Raskolnikov's and Ivan Karamazov's angry indictments of the society in which they live are irresistible. And those of Dostoyevsky's characters who display great spiritual strength and moral conviction, like Nastasya Philippovna, the heroine of *The Idiot*, Alyosha Karamazov and Sonya Marmeladova, characters who stand opposed to the sceptical view of human nature, are all replete with the highest artistic truth.

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All this led to his great interest in the ideas of a social revolution and in the revolutionary struggle. The writer often referred to them in his essays and articles, and they are the object of heated discussion for the characters of many of his works, including *The Adolescent* and *The Brothers Karamazov*. Even before these two works came to be written, Dostoyevsky had published *The Peasant* (1871-1872). In this novel he made wide use of material from the Nekhayev trial, the life of a group which through its leader Nekhayev had close links with Bakunin, the ideologist of international anarchy.

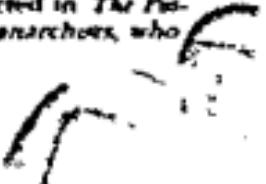
<sup>1</sup> F. M. Dostoevsky, *A Writer's Notebook*, 1873, 1876, Moscow-Leningrad, 1929, p. 179 (in Russian).

A religious or political form being fully satisfying for the bourgeoisie and for a section of petit-bourgeois elements in the city of St Petersburg & surrounding areas and elsewhere. The point of view described in these documents has not of course been adopted by the Bolsheviks, but it is the fundamental characteristic of the party which is the "The Communist International," just as much characteristic of course as the international character of our party is the party's leading and distinctive role as revolutionaries. The anti-Bolsheviks in St Petersburg and those from and to whom they wrote of general line and most important documents say this very well indeed. These documents fully illustrate in the history of the party and Soviet Russia a line & rôle of a sort & of the like. Their anti-Bolshevism was manifested in the anti-tactical of a broad front alliance with them, in their holding over a series of local elections &c &c. These anti-Soviet as the party for the last year held elections. These elections, Putilov, Krestovsky, the others in St Petersburg and surrounding areas. The "Bolsheviks" according to themselves the "revolutionary communists" of the "international communists" supporting them came with their slogan "anti-Bolsheviks" and the friends are convinced that it will be necessary sooner or later off a coup and, even not a "make up" but a battle that the forces have been more before us than you & "We'll start in the spring and it'll all be over by December."

But it is the experience of the above and methods of the New Haven group Bolsheviks found a fact to a large extent fails to furnish leaders whom it comes to the detriment of their spiritual health & up to the end of their existence of all that is bad although in fact even if there above the average part, they were uninterested independently by an ideal of the socialist good.

It is obvious that Bolsheviks & revolutionaries are a far cry from the generations of socialists and revolutionaries that emerged from the ranks of the Russian movement for democratic and liberative, both of the international proletarian character.

In their work *The Alliance* and the L.H.A. Marx and Engels, in discussion of the Nekrasov case, were sharply critical of Bakunin's programme and the actions both of the man himself and of his followers. On the subject of his *Kommunisten-Cabinet*, which is also reflected in *The People*, they wrote: "These pan-destructive anarchists, who



want to reduce everything to amorphis in order to create anarchy in morality, possess bourgeois immorality at its most extreme." And in the same place, evaluating the opinions of Bakunin's followers on the basis of the social organisation of the future, they add: "What a beautiful model of barrack-room communism!"<sup>1</sup>

Dostoyevsky associated the anarchic expression of social protest with revolution and with socialism in general. In anarchic protest he saw the basic expression of the ideas of socialism and revolution, and he wrongly attributed the characteristics of this protest to the whole of the revolutionary democratic and socialist movement both in Russia and in the West. Of itself, however, this attribution did not mean that Dostoyevsky abandoned his task of exposing the basic principles upon which capitalist society is built, the basis of a society of ownership in general, or of criticising the moral decay evident in the bourgeois society of the time. Moreover, both in his depiction of anarchic "supermen" and in their demonstration of their self-will we can clearly see the anti-bourgeois orientation of his artistic ideas. When bourgeois scholars concentrate primarily upon *The Possessed*, they are deliberately masking the most important thing about the writer's work that Dostoyevsky dissected through analysis and "debunked" the very phenomena by which they are attracted.

In his defence of the ideals of social justice and his attempts to find the way to overcome evil, the writer placed great significance on the formation and consolidation of the moral and truly human basis upon which the life of society is to be founded. In this he was near to Lev Tolstoy. He rejected "political" socialism primarily because it seemed to him to ignore the ethical principles that determine the essence of human relationships and the unity of men. And the writer's constant argument against socialism was that socialists seemed interested exclusively in satisfying man's material needs, in the bread needed to feed millions of hungry and exhausted people, while forgetting about their spiritual and moral development.

<sup>1</sup> Marx/Engels, Works, Bd. 18, S. 425.

Europeans in Russia have long been claiming that the Prussian officials rule at pleasure without any sense of responsibility, and the writer, The press of course, should be the press of all the land of our subjects, but nothing is more true than the truth, he the Prussian Government get a true picture of some of the essential features of our time and of the psychology and thoughts of its officers. The Prussian's secret agents in the court are their basic tool in carrying the seeds of general disorder and complete discrediting the social order. They are like a cancer in the body of society and have but a short life of what will be like. These revolutionaries are prepared to use any means of achieving their destructive aims without taking into account any moral standards at all. They act on the principle that "we are free, we must". Their leader, Peter Verkhovsky, has recourse to direct and spontaneous for "revolution" discipline he substitutes the constant terrorization of his revolutionaries strengthening their ranks with spiced alcohol. Verkhovsky and his friends are convinced that it will be an easy matter to bring off a coup and carry out a "take-over" on a scale that has never been seen before. As they put it, "We'll start in the spring, and it'll all be over by autumn."

But if in his exposition of the ideas and methods of the Nekhayev group Bakunin only based what he wrote on real facts, he forsook reality when it came to the depiction of their spiritual make-up by making of them a distillation of all that is bad although in fact even if they chose the wrong path, they were motivated subjectively by an ideal of the common good.

It is obvious that Bakunin's revolutionaries are a far cry from the generations of socialists and revolutionaries that emerged from the ranks of the Russian movement for democracy and liberation, born of the international proletarian democracy.

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There is no need here to argue with Dostoevsky's estimation of "political" socialism. It is evident that he was quite wrong in his judgement that revolutionary socialism ignores man's spiritual development and ethical priorities. The way in which the ideas of scientific communism have been put into practice shows how mistaken he was about the aims of the socialists and their actions.

In the last years of his life Dostoevsky expressed opinions in his essays and articles that could be seen as a form of Russian Christian socialism. Not only did he stress the need to transform life on a moral and religious basis, but he was convinced that this could be done by a people distinguished by its all-embracing compassion. In his *Winter's Notebook* he declared: "The socialism of the Russian people is to be found not in communism or in other simply mechanical forms, it is a people which in the first analysis believes in salvation only through world unity in the name of Christ. That is our Russian socialism."<sup>1</sup>

In his views of the sources of the disharmony which reigned in society and of the ways in which social evil is to be overcome Dostoevsky is in constant contact in one way or another with the many and diverse movements that existed in Russian social thought during the second half of the 19th century, movements which denied the necessity for the growth of capitalist relations in Russia and put forward substantial arguments in support of the idea that she would follow her own path of historical development. Among these movements were the various branches of the Narodniki, the neoslavophiles, the "Pochinetski", the Theosophists, the Christian socialists and so on. The profound conflicts being played out in Russian reality that reflected the contradictions of the world historical process gave rise both to a keen awareness of the world's imperfections and to attempts to find a social and moral way out of the darkness in which life had long been languishing through utopias and historical romanticism.

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<sup>1</sup> F. M. Dostoevsky, *A Winter's Notebook, 1877, 1880 and 1881*, p. 436 (in Russian)



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In his views of the sources of the disharmony which reigned in society and of the ways in which social evil is to be overcome Dostoyevsky is in constant contact in one way or another with the many and diverse movements that existed in Russian social thought during the second half of the 19th century, movements which denied the necessity for the growth of capitalist relations in Russia and put forward substantial arguments in support of the idea that she would follow her own path of historical development. Among these movements were the various branches of the Narodniki, the neoslavophiles, the "Pochvenniki", the Theosophists, the Christian socialists and so on. The profound conflicts being played out in Russian reality that reflected the contradictions of the world historical process gave rise both to a keen awareness of the world's imperfections and to attempts to find a social and moral way out of the darkness in which life had long been languishing through utopias and historical romanticism.

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<sup>1</sup> F. M. Dostoyevsky, *A Winter's Notebook 1877-1880 and 1891*, p. 436 (in Russian).

Dostoyevsky's views on the way in which life could be reborn were illusory. We should point out that this is all too common in the history of world literature. The views of many of the greatest writers on the subject of the eradication of social evil were just as illusory. But the essential thing is something quite other: the social, cultural and aesthetic significance of their great works. The weaker sides of Dostoyevsky's literary heritage go further than this. They are all too evident, as we have already seen, in the conservatism of his political ideas, in his wavering between protest and meekness and in his rejection of revolutionary socialism.

The champions of social stagnation and of the bourgeois law and order try with all their might to puff up these weaker sides of the great writer's work and make use of them in their attacks upon the progressive ideology of our age. They extol what is called "the Dostoyevsky ethos": the cult of suffering, the unfathomability of the human soul and a religious search. But the true Dostoyevsky and the "Dostoyevsky ethos" are completely separate and different things. The true Dostoyevsky shows an unsurpassed penetration of the most basic strata of human life and of the profundities of man's inner world along with faith in his spiritual and moral potential.

However great the efforts expended by those who defend social stagnation to distort Dostoyevsky's true face, we are left in no doubt at all that the basic mood behind his work is the desire to liberate man from the grip of his individualistic illusions and phantoms and the grasp of the anti-humanist desires that flourish in capitalist society. The true content and objective significance of his creative generalisations lies in the way they discover the close links between an all-powerful egoism, the alienation between people and moral decay on the one hand, and a way of life based on profit, the cult of wealth and man's inhumanity to man on the other.

While rejecting the ideas of revolutionary socialism, Dostoyevsky gave an exceptionally profound account of social contradictions the only way out of which was the total transformation of social relations. The objective meaning of the vivid characters he created lies in the fact that the



of the evil which is inherent in both "paternal" and "civilised" capitalism.

These characters are dearer of all in those who constantly experience for themselves the harsh burden of bourgeois "law and order", those who are now seeking the way to bring about change in the principles upon which their society is founded. For Gorky, the first herald of the revolution, these changes are inseparable from organised struggle by the working classes, inseparable from the idea of putting into practice the ideas of socialism. Gorky's words teach the workers faith in themselves and in the future; they teach courage and striving for useful action based on the fundamental laws by which life develops.

The movement of life in relation to human action was the constant focus of the writer's attention. Gorky wrote at a time when literature, or rather some of its movements, showed clearly the desire to escape from reality and the decisive refusal to study it. Extreme subjectivism and irrationalism were offered as an alternative to the aesthetic study of life and artistic generalisation of the writer's experience. Later, as we know (and this applies to our time as well), reality continued and continues to be ousted from its rightful position as the basis of human existence and the source of all art in the work of many philosophers and writers in the West.

According to the view of many philosophers and writers, the world is something chaotic and formless, a meaningless potpourri of all kind of chance occurrences. There is nothing stable or rational to be found in it, nothing that would seem to follow any laws. Art, these philosophers claim, has nothing to do with reality of any kind, its calling is to disclose the irrationality of existence. Fear of life was clearly expressed in the literature of the turn of the century, and in many of the movements of contemporary art this fear has been embodied with even greater vividness and tension.

In his work Gorky opposed these attempts and discredit reality by stressing his faith in the laws by which reality is moved. To a young writer Gorky told:











with the content of the epic work, wrote to Gorky. It seems to me that the 'sinew' of the years from the 1890s to the 1920s is not the scepticism of Samgin ('was there a box or wasn't there?') or the unfounded enthusiasm but the subversive, vital and rebellious force that is depicted in your Mother. For each age is distinguished not by the Samgins nor by the crabs scuttling around in it not by its rust and cinder but by the life-giving source which pulsates beneath the rubbish and all that is unnecessary in it.'

By now the limited and unfounded nature of judgements of this kind is obvious. To compare Mother with *The Life of Klim Samgin* and to see the task before art only in the depiction of what is progressive means to misunderstand essential facets of Gorky's work, including his great and penetrating discoveries in the world of property and individualistic outbreaks, emotions and aspirations. Although the ideas expressed by Gorky's correspondent were quite common at the time of the writing of *The Life of Klim Samgin*, in the conception of the epic and its realisation were expressed the sharp eye and craftsmanship of a great artist.

In *Klim Samgin* Gorky shows us people not only of the past but also of the world that exists to this day depicting them refracted through the prism of a man who, as he is himself convinced, belongs to the spiritual elite. In spite of this, however, his distinguishing characteristics are his tragic impotence and his fruitless scepticism. The close up view of all those who are near in spirit in one way or another to the hero of the work and of those who embody either traits combined with the depiction of historical events and social conflicts merge into a powerful and indomitable historical picture. Beside its historical content in this epic novel picture Beside its historical content in this epic novel picture there is also something else: the meaning that we have in fact experienced actual meaning even more fully understood even more.

In a letter to Maxim Gorky dated October 1921, Gorky writes to Samgin with some of the heroes of 1921, with the 'laborer', starting with Lenin, going on to the 'laborer' Tolstoy, starting with Tolstoy, and so on, to Mother Russia. The 'laborer' of the general direction

<sup>1</sup> M. Gorky and Anna Tugan-Baranovskaya, 1921, p. 102.

to compare it, like you did some of Hawthorne's to find the  
changes and so on.<sup>1</sup> The book of a young part of the old  
generation and the man of the first part is the most moral and  
idealistic of all. It has beautiful flaws for which it is not to blame,  
such as the author's lack of objectivity, some of the gender bias  
that are still in it, and the minor steps it makes  
in the power of art to effectuate the moral  
ideals of the book, such as the book's own lack of the power  
of art to effectuate such ideals.

In *The Scarlet Letter* Hester Codd with noble devotion and  
devotion to her community she has written up against the power  
of God and the church pride of nature. Her actions do have the  
quality of humanism but not as a revolution or even as from the  
author's personal angle but as an opportunity. Her actions are  
more like I see it as an idealization, where taking the religion  
as it is but in fact liberating movement. However as a person  
she represents what becomes the central thought that  
the author wants the reader of it.

In *Frankenstein* I think shows the true essence of human  
good and邪恶 through the conflicts between Dr. Frankenstein and his creation Victor from the interpretation  
of it by among the periodical. He removed all the male-  
able parts about the bad aspects in organization, over-  
laid on the novel with the better new found attitude to the  
badly skewed here and his changed view of man and creation  
for the most part. He is seen in *Frankenstein* through the  
eyes of Frankenstein who achieves an ethically inferior view of  
man with no considerations and contrasts than the  
attitudes of those who are under the sway of prevailing  
stereotypes and prejudices and who defend the regime of the  
ruling classes.

In contrast with Tuhom and Gerrantes, Corky chose a  
hero who in spite of all his vain attempts at originality is  
incompetent, shallow and really egotistic. And it is this  
person who is called upon to be a keen observer of historical  
events and human actions. There would seem to be a  
discrepancy between the scale and the power of the events  
reflected in Corky's epic and the character of its hero. But  
the writer's intention has first and foremost in showing the

incompatibility of the pretensions, aspirations and vain action of the so-called élite with the great, stormy and complex processes taking place in real life. For this reason his choice of a hero was not only justified, but provided the writer with the opportunity to give us profound artistic generalisations of common and typical phenomena from the life of the society in which he lived. Gorky stressed that *The Life of Klim Samgin* is "the story of a man's attempts to free himself from the violence of reality without changing that reality in any way except in words".

After this, the writer made it his aim to disclose the depths of the social and individual psychology, to show up from within and expose the many forms and versions of the individualist ideology and psychology in relation to the realities of an age of revolution. This is one of the most important facets of the novel *The Life of Klim Samgin*. The depiction of the movement of history and the development of new social forces is interwoven in this epic with a vivid and courageous picture of a time of crisis, ideological disarray and the spiritual degradation of man.

### 3

However harsh and dramatic man's downfall, however terrible his aberrations from essential humanity, Gorky did not lose faith in man. His humanism is to be seen not only in his great love of man, but also in the active efforts to help him to rise to better things. It is also to be found in his confidence that the natural course of history was soon to bring man's decisive victory over all that is inhuman.

The writer did not, however, replace the realities of life and human relations with abstract formulae. Olga Berggoltz has written: "He loved people, and not merely humanity, which as we all know is much harder, and thus gave his personality an incomparable charm".<sup>1</sup>

This confidence in the invincibility of the human did not bring on a calm and contemplative attitude to evil and to those who bore it. The very essence of Gorky's humanism

<sup>1</sup> *Voprosy literatury*, No. 3, 1959, p. 8.

part of our life of progress  
and we are here at the point where we begin to see the actual  
signs of "progress" that are there and yet need to be actualized  
but which are at the same time signs of the same progressive  
development of a true leadership and of the same progressive  
development of a true people toward better conditions and a more  
just and more advanced civilization in social and political  
as well as economic. The new ideals are indeed of these but as far as  
we can see, there are many others, unexpressed, unvoiced, un-  
conscious, in the struggle against them. In this the "true  
people" have a people I would call expression.

The basic historical principles were those that reflected in the  
united and distinct idea of regionalism and "internationalism"  
between nations and the consequent internationalization. French  
and internationalism of course can be easily completed in itself  
and the latter's idea of the natural connection between  
local and national literature, the development of the nation  
and its national literature and the international character of  
the continental working-class movement. The idea of the  
international unity of working people was magnificently  
expressed in Lenin's work. We have only to recall in this  
connection that their party  
for broader (and wider) market approach for the crea-  
tivity of the literature and art of many nationalities  
and countries to be unified and developed and took an act

art in the drive to popularise their cultures. Even before the 1905 revolution he was striving to acquaint Russian society with the greatest works of Ukrainian, Armenian, Georgian, Yiddish, Latvian and other literatures. These attempts met with fierce resistance but were realised—although not completely—somewhat later, in 1915-1916.

After the October Revolution the part played by Gorky in the formation and the development of our various national literatures grew even more marked. Many talented writers of various nationalities are indebted to Gorky not only for his fruitful influence on their work, but also for his friendly support and his advice, and the formation of Soviet literature as one literature encompassing many nations was a process intimately connected with the name of Gorky.

He gave not only his profound and interested attention but also the unprejudiced evaluation of a well-wisher to the artistic achievements of the family of Soviet literatures and of the other literatures of the world, and to original examples of all forms of national art. Fostering in every way possible the growth of these various unique cultures and literatures Gorky never forsook the overall aims that unite men of different nations in their labours to create a communist society. He often stressed the great significance for Soviet writers of "mutual understanding of their common interests and their sharing of the road to that goal which binds and the strength of their will had set before them".

The originality of each nation, as Gorky saw it, was in no way a reason for different cultures and literatures to be cut off from one another or for the enmity between any one national culture and those of other peoples. The different cultural values of different nations, as the writer was convinced, do not divide nations but lead to the spiritual enrichment of each one of them through the creative advances that are made by the others.

Gorky was contemptuous to it that everything of significance in any one of the national literatures should

<sup>1</sup> M. Gorky's Collected Works in 30 volumes. Vol. 24, p. 475 on December 1.

Now when the communist government of India got its independence the people were very glad because they had been living in a poor and backward state for a long time and it was difficult for them to live in that kind of a state. They were very poor and there was no proper education, healthcare, and infrastructure. It was a very difficult task for the government to change all these things and make India a developed country. The government made a lot of progress and now India is one of the most developed countries in the world.

India is a land of great variety with many different cultures, languages, religions, and traditions. It has a rich history with many famous landmarks and ancient structures. These have influenced the art and culture of India, especially the architecture of the Mughal Empire, which is known for its intricate carvings and decorations. The Indian culture is also influenced by the various religions and philosophies that have been adopted over time. The Indian culture is unique and has contributed greatly to the development of Indian society.

In the 19th and 20th centuries, the independence of India was experienced along with the arrival and end of British rule. This gave a great stimulus to art and culture development. In art, the Indian artists explored the themes of nature, spirituality, and social justice to defend the idea of freedom from British rule. The Indian artists also depicted the theme of independence in their paintings and sculptures.

Art is a reflection of society and the best way to express the feelings of such times. So when the theme of independence was the main theme of the Indian artists, it reflected the feelings of the Indian masses and the Indian culture. The Indian culture is a unique blend of various influences of our country and of the whole world. Indian art has led to a unique synthesis of separate national cultures and international trends which India has completed in the right direction.

#### 4

The artistic and ideological heritage of Soviet schools help us solve all the complex problems of contemporary culture and not only help but much contributes to the conquer

development of this culture. This too is a function of the way in which he combines innovation with the universality of his artistic interests and the generalisations which distinguish his literary work. In 1918 Romain Rolland wrote to Gorky: "You were born at the end of winter and the start of the incipient spring, as the equinox approached. This coincidence symbolises your life, bound up in the end of the old world and the stormy birth of the new. You were like a high arch, joining two worlds, the past and the future, or Russia and the West. I salute this arch, rising in majesty over the road. Those who come after you will still be able to see it for many years to come".

The active role of the work of a great artist which emerges over a period of time is inseparably bound up in changing attitudes to his works. Those who prefer not to change their opinions see every fresh approach to a writer's work as a sign of confusion. On the other hand, those who have made a new reading of his books often see their observations and conclusions as sacrosanct, the first true disclosure of the real meaning of the writer's whole life's work. Both sides are wrong. Time shows forth the new connections between the writer's artistic generalisations and ideas and a changing reality brought into being by a society with newly-developed spiritual needs.

There are obvious changes in the way Gorky is viewed in our day, and the writer's study of the problems of the individual and of social and ethical themes now receives more and more attention. These changes are perhaps most clearly to be seen in the changing ways in which his plays are staged. Productions of *The Petty Bourgeois* at the Leningrad Gorky Drama Theatre and of *The Lower Depths* at Moscow's *Sovremennik* theatre gave rise to lively debates. These and other productions succeeded in their aims of giving a new reading to Gorky's dramatic works, grasping and assessing their vital connections with the current problems of our own time. The very fact that a new reading of Gorky's plays has

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<sup>1</sup> Gorky's Correspondence with Foreign Writers. Moscow 1958 (in Russian).





of the founder of socialist realism stands out clearly vivid originality and in its inner clarity of purpose.

In the work of Gorky the builders of a socialist culture progressive cultural figures from capitalist countries support in their aspirations to found a literature and that will aid the people in their struggle and their lab enriching their spiritual life. The works of Gorky an inexhaustible source of life's wisdom, creative under faith in man and his own creative strength



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